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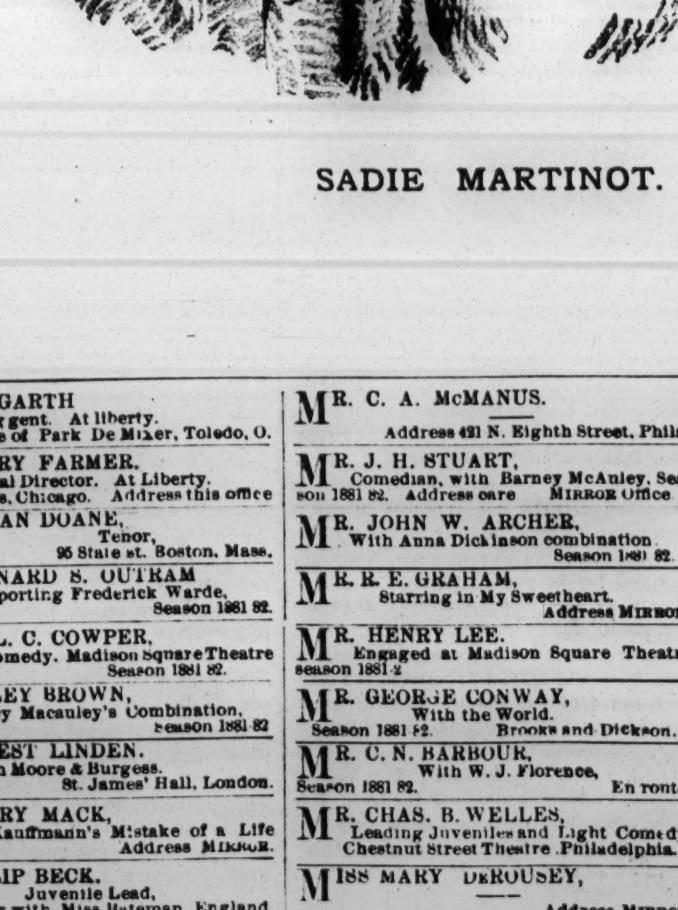
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# THE NEW YORK MIRROR.

## At the Theatres.



The large audience at Booth's Theatre on Monday evening were more astonished than delighted at the manner in which Boucicault's new Irish drama, *Suil-a-Mor*, was presented. No new scenery was provided, the company was half good, half bad, and all wretchedly rehearsed, and Mr. Boucicault, who has accustomed us to the perfection of theatrical detail, was left to bear upon his own shoulders the whole burthen of a play that seemed as unfinished as the performance of it. The story of *Suil-a-Mor* is well known, its great success at Boston having already been recorded in *The Mirror*. In the first act we see young O'Dowd (Ogden Stevens) among his fine friends in London under the nom de plume of Percy Walsingham. Lady Lawless (Helen Tracy) is in love with him, and her brother, Bertie Talboys (Harry Lee) does not oppose the match even when he learns that Perey Walsingham is the son of a Galway fish-peddler. Of course The O'Dowd (Mr. Boucicault) and his daughter Kitty come up to London to see Walsingham, and equally of course they intrude upon a fashionable party at the house of Lady Lawless. Mr. Boucicault's wonderfully clever acting alone saved this trite and conventional act from failure. In the second act we are at the house of the O'Dowds in Galway. The son has been elected a member of Parliament. Leake (E. M. Holland), a London money lender, and his clerk (Sol. Smith), come to arrest the new member on the charge of forging his father's name. The O'Dowd sacrifices his fortune and his farm to save his son and falls stricken with paralysis. The third act shows Leake and his clerk boycotted by the people, and only saved from starvation by the charity of the beggar O'Dowd. But the son and Bertie Talboys come back from Australia with fortunes, and the piece ends happily, Talboys pairing off with Kitty, the hero with Lady Lawless, and The O'Dowd being restored to his property. Although the dialogue is brilliant throughout, *Suil-a-Mor* is not a play worthy of Mr. Boucicault's fame. It is weak in plot, incident and construction. Enlarged for London from the original sketch, Daddy O'Dowd, produced at Booth's several years ago, it has been cut down again for starring purposes and shows all the signs of this double shrinking process. But the acting, with few exceptions, was unworthy even of the play. Mr. Boucicault was grand as The O'Dowd, and carried the audience with him in alternate laughter and tears. Harry Lee increased his reputation by an admirable sketch of a British officer. Helen Tracy looked, dressed and acted charmingly as Lady Lawless. It is a great pity that so excellent, popular and conscientious an actress not regularly engaged at one of our stock theatres. Her performance among the squalid surroundings of Booth's would have done credit to Wallack's or the Union Square. T. W. Ford was almost good as Col. Muldoon, a Galway magistrate. But here our praises must end. Louise Anderson was altogether hopeless as Mrs. O'Dowd. Ogden Stevens is the worst actor we have ever seen in the part of a hero. His performance was simply a burlesque of the part. E. M. Holland was inefficient as the money-lender, and Sol Smith was a mere shadow as the clerk. James T. Galloway was Lord Ossiden; P. W. Coolidge, Lord Barromore; J. H. King, a butler, and so on; but the names are not worthy of record or remembrance, so colorless was the acting. We cannot hope that *Suil-a-Mor*, thus poorly and shabbily presented, will run out Mr. Boucicault's engagement of two weeks. There will be an extra matinee on St Patrick's Day.

In spite of the pluck of Manager McCaul, the Emele Melville company has not succeeded in making *Apajune* popular, and next Monday there will be a revival of the *Pirates of Penzance*, with Blanche Roosevelt as the heroine. Manager McCaul is so shrewd and enterprising that we expect to see him bring *Apajune* out again repaired and rehearsed, and make it a triumph. Herr Curiel, who produced the opera successfully at the Thalia, should be engaged to superintend the reproduction.

George Fawcett Rowe, who seems to possess a cat-like faculty of falling upon his feet after failures that would break up any other actor, appeared as a star at Haverly's Niblo's Garden, on Monday, in Andrew Halliday's *Little Em'ly*. Mr. Rowe's impersonation of Micawber is familiar to the pro-

fession and the public, and does not call for any criticism or comment. It is not Dickens; it is like a figure in a pantomime; but it amuses the public, and that is all Mr. Rowe intends by it. Over the company, hastily collected, and the scenery, hastily selected from the stock, we may kindly drop the curtain; but Miss Stuart deserves a word of recognition for her artistic Mrs. Micawber. Little Em'ly is only put on to fill up the week, and next Monday, Frank Mayo, discarding his tragic aspirations for awhile, will appear as Badger in *The Streets of New York*.

Lawrence Barrett is winding up his engagement at the Fifth Avenue by appearing in a round of contrasted characters—Julius Caesar, Man o' War, Shylock, Kafael in the Marble Heart, and Richard III. His very strong company is equal to the requirements of this varied programme, and is seen to much better advantage than in Pendragon, which, we regret to say, must be set down as a Chicago failure. Next Monday, the Comley Barton company, with Catherine Lewis and John Howson—but without Frederick Leslie—will return to try for a week another and weaker version of *Manola* although they would do much better with a revival of *Olivette*. Then comes the sensation of the Fifth Avenue season—Anna Dickinson as Hamlet. Seats may now be secured, and the advance orders at the box-office are extraordinary.

The operatic attractions of Patti, the Academy and Claude Duval were so strong on Monday that there was a general drop at all the theatres. For the first time the Lights o' London were a little dimmed; Youth, at Wallack's, seemed to age a trifle; Esmeralda was astonished at the diminished sympathy with her woes, and Squatter-Nobility was a bit shaky in its reign. But these little ups and downs must be expected during the long runs of these public favorites. By way of contrast to Monday's drop, we may mention that all these theatres turned money away last Saturday night. Thus the public average of the receipts, and the managers are more than satisfied. The extra matinees, of Article 47, at the Union Square gain a double interest, from the fact that Alexander Salvini, the son of the great Italian tragedian, supports Clara Morris as the hero of the revised play.

Birch and Backus, at the San Francisco Minstrels, and Tony Pastor, at his cosy theatre next to Tammany Hall, are not going to imitate the example of the Standard management and take off their burlesques *Patience* and *Patience* in the height of their success. Oh, no! On the contrary, these experienced managers back up their burlesques with new attractions. Birch and Backus have an international laughing match—600 smiles at each performance—and Tony Pastor has secured a sketch by Den Thompson, called Castle Garden, and the public roar at the vagaries of the emigrants.

Manager Stevens has triumphed over the intrigues of the officials, who ignore the condemned theatre of Duff's son in law and try to make capital out of the Windsor, and his popular house continues crowded. This week the attraction is All the Rage, of which we have previously spoken, and which is produced with all Manager J. M. Hill's care and taste. Next Monday, The Jolly Bachelors will be presented by John A. Stevens' own opera company.

This is the last week of N. C. Goodwin, the prince of comedians, and Lizzie Weatherby at the Park in the Member for Slocum, which has become as funny as *Hobbies* under Mr. Goodwin's clever handling. Their engagement has been a great success, and could have been profitably prolonged; but Manager Abbey had underlined Divorces in English for next Monday night. Alice Dunning Lingard has traveled all the way from California to play the heroine; and, besides the piquancy of the play, there will be a display of toilettes that would make Worth himself wonder.

M. B. Curtis, as Sam'l of Posen, is over crowding Haverly's Fourteenth Street Theatre nightly. The event of the season here will be the benefit which Mr. Curtis and Mr. Haverly have tendered to the Actors' Fund on next Monday afternoon. Every professional in New York ought to be present, as there are no other matinees on that day. The auction sale of private boxes will take place this Thursday at the theatre, and a grand gathering of the profession is expected. This is their own benefit for their own Fund. Let us see what they will do with it.

—A. Z. Chipman, for the past two seasons with Hill's All the Rage, and formerly of the Boston Theatre, has written a domestic comedy drama entitled *Checkered Life*. Prominent managers predict its success. It will soon be done in New York. E. G. Haynes is organizing a company to produce the play, which will be brought out at Haverly's Fifth Avenue Theatre at an early date.

## The Musical Mirror.



Claude Duval, the new comic opera presented at the Standard Theatre, is a magnificent possibility very weakly carried out; whether as regards the score, the book, or the acting. The book is trashy to the last degree; the situations, such as the very good chance afforded by the celebrated Minut scene, are killed by the mawkishness of the music, the insipidity of the dialogue, and the inefficiency of the acting. The songs are commonplace when catchy, and dull when original. The "get-up" of the opera is beyond everything that can be imagined in beauty and picturesqueness, and we should not wonder if that alone carried the piece through; but it is a pity to see such care and expense lavished upon such poor material as that supplied by Messrs. Stephens and Solomon.

Mr. Carleton, who, as Claude Duval, has nearly the whole weight of the opera on his shoulders, is quite unequal to the task. True, he has a good baritone voice, but his pronunciation is so defective, his enunciation so foggy, and his acting so very "English opery," that his presentation of the dashing highwayman is about as dashing as the progress of fly through a molasses jug. Such a way of speaking as that which pronounces thus: "We turn night into day," is tolerable and not to be endured. Mr. Cadwallader also is a mere marionette as to his acting. His singing is rather nice, however. Of course, Mr. Ryley carried off the palm as he always does, although this excellent artist was by no means fitted in the part of Blood-Red Bill. Still his talent and exquisite tact carried him through triumphantly. The other people had nothing to do, and did it. We repeat that nothing so charming as the stage setting of this piece has been seen for many a day in our good town, and such good work reflects credit on manager, stage manager, scene painter, conductor, machinist, and artists generally. Mr. Ryley's localisms in his very trashy but catchy song, "William is always right," tickled the audience amazingly, and called forth various encores, due altogether to the singer and not at all to the song. *Patience* will see Claude Duval dead and buried before she loses one rose from her cheeks or one lily from her forehead.

The three opera companies we have been suffering of late would make one pretty good organization if thorough welded together, and stoutly hammered till the dross was beaten out of the mass as is done with crude iron. Patti is really a very charming little woman, a brilliant singer of light music, and perfect actress in bright or sympathetic parts; a "prima donna tragica" she can never be, nature having otherwise provided, but a "prima donna lyrical" she is, and of the first force. Of course the ruck of critics? exalt her into a diva, a goddess, diva being a term that sounds imposing, and looks well in print; but, alas for the consistency of things! Diva, as applied to singers, means greatness, and breadths of style and voice such as was possessed by Pasta, Catalani, Malibran, Grisi, Grassini, Titoni, and a very few others whose exceptional talents and rare natural gifts raised them as artists, to a height far above the level of their contemporaries. Now little Patti is not one of these. She is not "porphyrogenita." She is not of the galaxy of goddesses. She is simply a pretty little woman, with a pretty good voice, pretty well trained, a sprightly manner and a natural style of acting; and, as such is charming, especially as she has no rival in her own peculiar walk of art. Gerster has a fresher voice than Patti, equally cultivated, is rather a better phraser, and has fully as much volatility; but she is not at all pretty and cannot compare with Patti as an actress. She lacks also that quality of magnetism that makes Patti fill the stage with her mere presence and compels the admiration even against the judgment. Lesino would be a great prima donna if she could get over the false intonation that sometimes mars her best efforts. In Aida she is magnificent; but in the other parts she has appeared in she is spasmodic. Rossini has her moments of excellence, but, like angels visits, "they are few and far between." Kalas, Prasini and Rice Knox, the three contraltos of the three companies, are by no means even third rate, insomuch that the appearance of Mlle. Carolina Zeiss, who played Azucena in Il Trovatore, one night at Booth's Theatre was a revelation. This lady is really and truly a "prima donna di contralto," a singer worthy to rank with Alboni, Nantier Didur, Viardot Garcia, Trebelli Bettini, and the like. Her voice is true and quite free from the awful "vibrato" that disfigures the singing of our Verdi-shamed vocalists of the present day.

Her execution is clear and distinct, and her phrasing perfect; in fact, Mlle. Zeiss among such "quasi" artists as the most of the opera companies are composed of "Shines like a good deed in a naughty world." Of course Campanini is the king of modern tenors, slightly tarnished by time, and more or less worn by constant use as regards voice, but a king nevertheless. Gianini is a massive statue from out the solid rock, but not polished to sufficient smoothness as yet; grand material nevertheless. Vachot's voice is too wiggly-waggy to be classed as the voice of a true artist, and the other satellites revolving in the lesser orbits are just middling in the Mapleton and Strakosch troupes, but really bad in the Patti combination. Nicolini may have been a tenor in times long past; at present he is a tottering ruin, and the rest of the great artists are mere pick-ups, and not worth picking up either. As regards orchestral arrangements, Mapleton has the best of it, Strakosch the next, and Patti the worst. In choruses, are all weak almost to imbecility. By the way, talking of orchestra, what a charming piece of innocent ignorance was displayed by a critic of a daily paper, who, in anatomizing the performance of Il Barbier, objected loftily to the use of a piano in the "recitatives." Did the sapient gentleman ever see a score of Il Barbier? We know not or he would have noticed that the "parlando" recitatives are written to be accompanied from a figured base, either by the cello and bassi alone, or else by the *cembalo*; or, as we call it now, the *pianoforte*. The *recitativo instrumentale* on the contrary was accompanied by the full band. What a pity that critics will not take the trouble to inform themselves accurately on the subjects they write about so glibly!

The Symphony Society concerts last week was a really good one instrumentally, but we are forced to say that Lena Little was too little vocally for such a position as that of solo singer in a grand classical concert. She is a pretty chamber singer, but when she attempts such lofty work as the Partenope of Handel, she attempts too much both for her voice and her education. The Vorspiel and Finale from Wagner's *Tristan and Isolde* was played to absolute perfection, and Goldmark's *Sakuntala* overture was also charmingly performed. The Heroic Symphony, by Beethoven, was fairly given. It demands more than the other pieces, and consequently was not quite so strongly done, but it was very well nevertheless.

The Gusher has put in a pretty lively seven days. There has been the walking match and opera, and Irish drama and Claude Duval, and other Lenten duties. She knows a deal about pedestrianism, having beat the record several times in company with that lamented and celebrated Ped., Judge Dowling. It was nothing to trot straight out to Central Park to Florence's and back again, and has been done often in three hours, by the venerable Gusher and dear old Joe, with a nice little lunch thrown in.

So when walking matches came into use, it was fun to go watch the record. It was droll to see Mrs. Morrissey sitting up Sairey Ann, showing her breastpin, and decorating Rowell with horseshoe wreaths. It was amusing one evening to see John Dairs, the banker, sitting on one of the Gothic cottages that then adorned the track, too sweet for anything with his Vandyke whiskers bristling with interest, and to behold half the gallery with its freight of fat women and small boys tumble down, and John crawl out from the debris with all the walking match excitement taken out of him. He forgot to stroke his beard for full five minutes.

And it was from this last affair to see the way the thing was carried out. Now the Gusher knew just as well, that despite the magnificent work of the first twenty-four hours, Rowell would not be at the front Saturday night, as she knew she wouldn't be there herself. She dropped in on Tuesday and everything looked lovely. The figures against Rowell's name were simply wonderful, and the honest Gusher, not averse to benefitting herself by another fellow's cleverness, went in and won all the gloves she can wear in five years. For behold from a source that is undeniable, she knew that Walton, the plunger (through agents) was betting in every city of the union against Rowell. And in London he must have made nearly as much as he did on the turf during the Fall. It would open people's eyes mighty wide if they only knew the size of the pile.

raked in by Theodore Walton on the failure of Rowell. It would beat his dirt-heaps all to pieces, and require all his ash carts to take it home if put into specie.

Some of the heavy losers got wind of a bit of this fact, and when Rowell went off the track there went on his track an ex detective, who, in John Young's day, made quite a name. He has been shadowed ever since by this man, at the instigation of some excited sports, but what will come of it is very uncertain. Walton, no doubt, made up his mind which way to bet when he was over in England last Summer, and Rowell will not make up his bank account till Walton goes over again this Fall. Theodore is not the man to be caught by any detective making, any final arrangements round the corner behind a board fence. The little seeds he plants in early Spring he reaps in harvest months after, and those who deal with him must bide his own good time.

If ever the Gusher felt like going on the stage, it was on Monday night. She wanted to do the first murderer in Macbeth, and be engaged by Daddy O'Dowd to assassinate the son and garrote the old wife. There was dear Boucicault playing like an angel, and there was a stick of a man and an old creaky pump of a woman just raising hob with the whole play. It isn't likely that the amateur ranks of the country could turn out a worse stage-struck specimen than the stiff and awkward Mr. Stevens. And if there's a more dreadful thing in old women than Miss Anderson, New York has yet to see her. How do such people come to go upon the stage? And how do they manage to stay there when they get on? Boucicault when he feels very proud of a fine lady on his arm wishes he could "stand outside and see himself go by"; and if only stood round and saw some of the rest go by, it would be strengthening the cast. Mr. Ogden Stevens wants to obtain a nice mercantile position as soon as possible, where a commonplace personal appearance and a total absence of dramatic ability will not disqualify him for usefulness. Miss Anderson will find Wingate's mechanical chart for dressmaking enables the dullest woman to get a respectable living, and for heaven's sake take hold of hands and leave the stage, with the Gusher's choicest blessing, both of you.

Then the Gusher has been greatly aggravated by the way the English language has been treated this week. She goes into a store—John Daniels' for instance—and the style which the saleswomen have for those unpleasant little cash boys makes her nervous. There's one with a wonderful arrangement of crimp on her intellectual forehead. She takes one's money and begins to thump with the top of her lead pencil on the counter, and squeaks out "Karsh." The next girl has stumpy fingers and a stumpy pencil, and she yells "Kosh." A third beyond is fat and sleepy, and in a juicy voice she cries, "Kosh." Then they all thump and call in concert, "Karsh, Kesh, Kosh," and not a mother's daughter will say Cash by an accident.

Then you go up to Claude Duval and see Carleton, the gorgeous, dash on and listen to him sing; he tells you all "Gyris are dire to him if they have pretty faces." He's getting as bad in his enunciation as dear Sher Campbell, who used to wobble to us, "Oh! Woppy-woppy; woppy be thy dreams."

Ryley advertises to teach clear enunciation, and he's the boy to do it. He fires every word off as clean-cut as a bullet. Let him entice his co laborers at the Standard into his first class, and he'll do us a favor. No wonder they have big sales for the libretto up at Claude Duval. No one knows a word of it till they read it. Carrie Burton might be singing Pollock's *Course of Time* or one of Gonnig's sonnets for all the audience can make out. And when the strangled Mr. Cadwallader and the affected Mr. Carleton get at it all together, the old chap that invented early English turns over in his grave.

Don't think the Gusher is soured by domestic thunder, or any little thing like that. She's not. She's as jolly as a sand boy. She's won a market-basketful of twelve-button gloves. She's glad the charming Boucicault is in town to delight the female heart. She likes the nice new costumes in Claude Duval. She's glad the candy-eating New York girls let Osmond Tearle celebrate his thirtieth birthday Wednesday. She's more than happy over the advent of the circus and ten giraffes. It's coming Summer, and all the nice green things are sprouting along with

### THE GIDDY GUSHER.

—Ralph Meeker says the Professor company spent \$1,000 in St. Louis, \$1,200 in Pittsburg, and \$1,100 in Baltimore for newspaper advertising. In all those places they drew it back on the opening nights. In Utica they filled three pages of the three papers at \$100 per issue, and drew \$1,000 where \$400 would have been and is regarded as a big house.

—R. M. Hooley, of Chicago, lost his daughter on Sunday. She was twenty two years old. He has the sympathy of all his professional friends.

## Pen and Pencil.



There is something very stimulating about the smell of burnt gunpowder to man and beast alike. We stay at homes, who will listen with awe to the lurid stories told by the fortunate individuals who have "been to the war" as we sit smoking post-prandial cubans in attentive attitudes around the broad mahogany, catch the valorous infection ourselves, and fairly revel in the scenes of carnage that are enacted in narrative again and again. With what eager expectation we follow the words of the story-teller as he describes the minute preparations in camp for the impending battle; the sending of baggage to the rear; the hoarse orders of the officers; the bustle among the ranks; the neighing of the horses ridden by aids as they gallop to and fro; then the departure of the skirmishing party, which drives in the picket guard of the enemy. After that the supreme moment when the advance begins and the armies clash together in fierce combat; the roar of cannons, the rattle of muskets, the shrieks of the wounded, the sharp explosion of shells, the tramp of the horses, the yells of the soldiers, the smoke, the

ed artists to cover the mammoth canvases is seen in the variety and effect of the seven tableaux. Hughson Hawley did the quiet, pastoral pictures of Beechley Church. The first, which opens the melodrama, displays the warmth of Summer; the second, which is exposed in the last act, is the same view in Winter and by night. The former shows the entrance to one of those quaint, sleepy, little Church of England edifices that are dotted all over the fair expanse of rural England. At the left is the vicarage, grown over with ivy and nestling under a group of majestic beech trees. The little porch is rustic and from its extremity, through a vista of foliage, a verdant meadow, watered by a sluggish brook, may be observed stretching off to the sky line. The whole picture has that still, settled down look so characteristic of English landscapes. The same scene, later on at the close of the drama, has undergone no change except that the ground is covered with snow; the little church, the vicarage, and the great trees glisten frostily in the moonlight. The artist's work is so faithfully executed it seems as if it is time to get up and bat out from under the patent seat, as a protection against the nipping air. With these two sets Mr. Hawley's connection with the scenic beauties of Youth terminates.

John Mazzanovich is justly famed for his exquisite fidelity in representing inland water



views. The second tableau of the piece gives him an opportunity for this kind of work—I mean the scene on the upper Thames which changes to a boating cottage. The water is most realistic. If the Thames really flowed as slowly as Mazzanovich appears to think, rowing on its surface would be pleasant. I remember an attempt I made to pull Sothern in a small boat from Richmond to a little island a mile above, where American drinks were to be had. Dunderby sat in the stern seat and steered. He enjoyed himself. I didn't. I pulled like an old tar, and we progressed one quarter of that mile in sixty-five minutes. Sothern offered to change places, but the boat was confoundedly cranky, the river depth I did not know, and I had not then mastered the art of swimming. I panted away at it for a half hour longer, and was glad to take a line from a grinning urchin on shore, who towed us to the island "where we would be" for the reasonable sum of half-a-crown. I



never appreciated Sothern's talents for practical joking so much as then. Mazzanovich's picture, barring the water, reminds me forcibly of that incident. The island is there, and everything looks about the same, not excepting the American "drinks," which are taken, however, on the mainland by Tearle, Eyré and Harry Edwards. When the time comes to change to the boating cottage, the island shuts up like a telescope, the trees and river banks begin to move, and a lovely panorama of the Thames is unfolded. Tableau III., the handsome but conventional interior by Goatcher, elicits no particular wonder. It is gaudy and pleasing to the eye. That's all there is to be said for it. Tableau IV. is better. It is a sort of conservatory, and illustrates very cleverly the garish decorations affected by an *irregular*. However, only men can appreciate this combined effort of Goatcher and Mazzanovich, the women being happily unable to appreciate the truth of its delineation. Portsmouth Harbour and the departure of the troopship come next. This is another skillful contrivance by Goatcher. The quay and hull of the vessel are triumphs of realism, and the lack of height alone interferes with the fitness of the picture. I was sorry to notice, when I dropped in for this scene the other night, that the unfurled sails and part of the rig-

ging of the transport remain stationary while the ship proper veers around and starts away. Surely, in such a long



satisfy the dramatic requisites of the production.

In addition to Youth, there is another "youth" at Wallack's. It hangs around the boxes, struts in the spacious lobbies, takes rinks at the Gilsey House, smokes long cigars, wears opera hats five sizes too large, wears shoes with points like rapiers, suffers in trowsers that fit to the skin, and is generally an eyesore and a nuisance that ought to be taken home and soundly spanked by mamma. Sometimes a representative of his kind of Youth strays into other theatres, but Wallack's seems to be its pet rendezvous. Even the dreadful powder does not drive it away, although it puts its little fingers over its ears when the shooting begins. Pah! The fools, like everybody else, have a right to their day. But, for Heaven's sake, let us celebrate it somewhere else besides the *theatre*!

PEN.

play this week out and stop. I told the managers if they didn't have capital we might just as well stop now as any other time. Mr. Blanchett wants to go on. Perhaps some arrangement may be reached. I hope so, for we used to be such a happy family!"

Speaketh Mr. McCaul, "Happy operatic family, eh? Well, I wish they had stopped in their happy home. But I have nothing to do with their quarrels. I'm out of it altogether, and will produce the *Pirates* on Monday. No happy families for me."

A monied party has promised to come to the rescue, and it is possible the company may continue.

## The Actors' Fund.

(From the Times.)

A noteworthy benefit performance will be given at Mr. Haverly's Fourteenth Street Theatre on Monday afternoon, March 18, in aid of the project to establish a fund for the relief of sick, indigent and unfortunate actors. Mr. M. B. Curtis has the honor of being among the first to volunteer their services for this worthy and just cause. An auction sale of boxes will take place at the Fourteenth Street Theatre on Thursday afternoon, and Mr. John E. Owen will then officiate in the part of auctioneer. Sam'l of Posen will be acted on Monday by Mr. Curtis and his company. A performance in aid of the same project was given in New Orleans on last Wednesday by Mr. J. K. Emmet. Other performances are to be given by Mr. Booth and Miss Davenport. Mr. A. M. Palmer is the honorary treasurer of the Actors' Fund.

(Spirit of the Times.)

A meeting of the New York managers was held at the Union Square on Tuesday, to deliberate upon a series of benefits for the Actors' Fund, which THE MIRROR has organized and got into working order. J. K. Emmet will give a benefit for the Fund at New Orleans to-morrow, and deserves the credit for the first cash subscription. Fanny Davenport is organizing another benefit for the Grand Opera House in May. Manager Palmer has accepted the appointment of Treasurer, and Rev. Dr. Huntington, of the Little Church Around the Corner, and Hon. Leon Abbott have consented to act as trustees. We hope that the New York managers will act promptly in concert with these forerunners, and not attempt to interfere with what has been done, nor to postpone action in their usual tardy manner. The Fund ought to have been established a year ago, and it will soon be in practical operation now, whether the New York managers assist or not.

[Man About Town in the Star.]

I met Colonel Haverly, just arrived from the West, and he told me that he had consented to give his Fourteenth Street Theatre for a benefit for the Actors' Fund for the relief of poor and sick professionals, so as to give this admirable institution a start. The Actors' Fund was suggested by the Star, and THE MIRROR deserves great credit for the energy and ability with which it has pressed the claims of the Fund upon the profession. Manager A. M. Palmer, of the Union Square, has accepted the honorary treasurer of the Fund; Rev. Huntington of the Little Church Around the Corner will act as one of the trustees to supervise the accounts; Hon. Leon Abbott of New Jersey will also serve and attend gratis to the legal business. Fanny Davenport has promised a benefit in May; so has Edwin Booth. These examples will be catching, and I expect to see an Actors' Fund benefit in every theatre. Wright Sandford is a pretty good specimen of a Man About Town, and when I mentioned the matter to him he said: "I'll take seats for every such benefit." That is the way we all feel about it. There will be no lack of funds as soon as Colonel Haverly gives the Fund a start here. Lawrence Barrett has not yet been interviewed upon the subject, but you may put him down for a benefit sure. John McCullough told me, during his last visit to New York, that he was at the service of the Fund at any time.

(From the World.)

The project of establishing a fund for the relief of sick, indigent and unfortunate actors has been agitated for several years, and at length it is about to bear fruit. Mr. M. B. Curtis, the famous creator of Sam'l of Posen, has generously volunteered, in conjunction with all of his company, to give the first benefit in this city in aid of the Actors' Fund at Haverly's Fourteenth Street Theatre, Monday afternoon, March 18. Mr. J. H. Haverly having kindly put that place of amusement at the disposal of Mr. Curtis for this occasion. An auction sale of the boxes will take place Thursday, March 9, at 2 o'clock, in the Fourteenth Street Theatre, when Mr. John E. Owen, it is understood, will officiate as auctioneer.

(Boston Times.)

We are more than pleased at the persistence with which the New York Mirror hammers away for the establishment of a dramatic fund, to meet the necessities of deserving members of the profession. Every day something occurs that proves the need of a fund of this character. The Elks may be a good order, but it does not seem to cover the ground sufficiently. Poor Harry Basscom would not have to suffer from the arrogance of McArchie, the former valet of Forrest, and now in charge of the Forrest home in Philadelphia; the body of Eliza Newton would not have remained unburied for an entire week, narrowly escaping interment in Potter's Field, and Manager A. M. Palmer would not have been compelled to advance the money to bury Arthur D. Billings if a dramatic fund was in existence. We wish our local managers and professionals would bestir themselves and circulate the worthy idea proposed by THE MIRROR. It is a good and a benevolent idea.

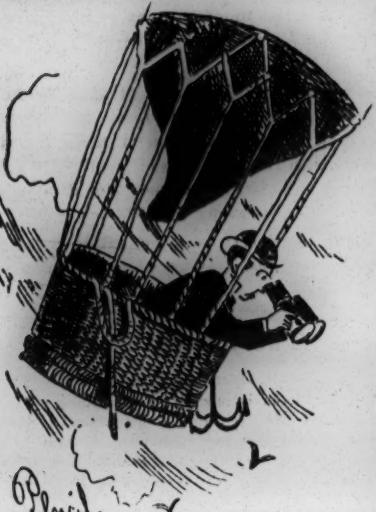
Annie Dickens' manager, Charles A. Mendum, has a suit with the Keokuk Opera House people, and also with those in Quincy. The former attached the receipt at the latter place to secure their claim for failure to fulfill contract. Mendum opened his strong box and put out \$300 as collateral security for future decisions.

The production of *One of Our People* at Sims' Theatre will unfold the plot of an American drama. Cyril Scarle will star in it as a Jew, who runs a course of dramatic exertion intended to conciliate the Hebrew race. The Northampton bank robbery is the pivot of the plot; Amsterdam, N.Y., and New York city the locale of the action.



"Youth" at Wallack's.

## PROVINCIAL.



What the Player Folk are Doing All Over the Country.

## DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

**ACROSS THE ATLANTIC COMB.:** Berlin, Wis., 9; Oshkosh, 10; Milwaukee, 11, 12; Chicago, 13, week.

**ANTHONY AND ELLIS' UNCLE TOM NO. 1:** Cleveland, 13, week.

**ALEX CAUFMAN:** Buffalo, N. Y., 9; Olean, 11.

**ALVIN JOHLIN (C. L. DAVIS):** Austin, Tex., 10, 11.

**ANTHONY AND ELLIS' U. T. C.: Newark, O., 16.**

**ALICE OATES:** Rock Island, 9; Davenport, 10; Rockford, Ill., 14; Milwaukee, Wis., 15, 16, 17, 18.

**ALL AT SEA COMB.:** Willimantic, Conn., 9; New Haven, 10; Providence, R. I., 13, 14, 15.

**ANNA DICKINSON:** Springfield, Ill., 9; Ottawa, 10; Joliet, 11.

**ANNIE PIXLEY:** Ann Arbor, Mich., 9, 10; Adrian, 11; Joliet, 11, 13; Peoria, 14; Bloomington, 15; Decatur, 16; Springfield, 17; Windsor, 18; St. Louis, Mo., 20, week.

**ABBEY ENGLISH OPERA CO.:** Cincinnati, O., 6, week.

**ADA GRAY:** Greenville, Pa., 9; Kent, O., 10; Ravenna, 11; Warren, 12; Meadville, Pa., 14; Corry, 15; Warren, 16; Jamestown, N. Y., 17; Bradford, Pa., 18; Olean, N. Y., 20; Hornellsville, 21; Williamsport, 23; Harrisburg, 23; York, 24; Lancaster, 25.

**BARLOW, WILSON, PRIMROSE AND WEST:** Montreal, Can., 9; Toronto, 10, 11; Hornellsville, N. Y., 18; Elmira, 14; Syracuse, 15; Oneida, 16; Utica, 17; Troy, 18; Rutherford, 20; Poughkeepsie, 21; Newburg, 22; New York City, 23.

**BOSTON THEATRE CO.:** Columbus, O., 9, 10, 11; Detroit, Mich., 13, week.

**BENNETT AND MOULTON OPERA CO.:** Antwerp, N. Y., 9, 10; Watertown, 11.

**BOSTON IDEAL OPERA CO.:** Boston, 6, two weeks.

**BUTLER'S TWO NIGHTS IN ROME:** Cleveland, O., 6, week; Pittsburgh, Pa., 13, week.

**BUFFALO BILL:** Waterford, Vt., 9; Albany, N. Y., 10; Poughkeepsie, 11; Troy, 13; North Adams, Mass., 14; Greenfield, 15; Fitchburg, 16; Concord, N. H., 17; Manchester, 18.

**BARTLEY CAMPBELL MY GERALDINE CO.:** New Orleans, 5, week.

**BROOKS AND DICKSON'S WORLD CO.:** No. 1: Newark, N. J., 9, 10, 11; New York City, 13, three weeks.

**BROOKS AND DICKSON'S WORLD CO.:** No. 2: Augusta, Ga., 9; Savannah, 10, 11; Charleston, S. C., 13, 14, 15; Wilmington, N. C., 16; Norfolk, Va., 17, 18; Richmond, 20, 21, 22; Wilmington, Del., 23; Newark, N. J., 24.

**BAIRD'S MINSTRELS:** Troy, N. Y., 9, 10; North Hampton, Mass., 11; Holyoke, 13; Springfield, 14; Westfield, 15.

**B. McAULIFFE COMPANY:** East Saginaw, Mich., 9; Grand Rapids, 10; Muskegon, 11; Chicago, 13, week.

**BAKER AND PARSON:** Chicago, 6, week; Milwaukee, Wis., 13, 14, 15; Muskegon, 16; Grand Rapids, 17; East Saginaw, 18; Bay City, 21; Jackson, 22; Detroit, 23, 24, 25; Rochester, 27, 28, 29.

**COLLIER'S BANKER'S DAUGHTER:** No. 1: Philadelphia, 6, week; Eastern, 13; Allentown, 14; Reading, 15; Harrisburg, 16; York, 17; Lancaster, 18.

**COLLIER'S BANKER'S DAUGHTER:** No. 2: Newcastle, Pa., 9; Mercer, 10; West Bridgewater, 11; East Liverpool, 12; Steubenville, 14.

**COLLIER'S LIGHTS OF LONDON:** Philadelphia, 6, week; Boston, 20, three weeks.

**CROSBY'S CELEBRATED CARE:** Leroy, N. Y., 9; Utica, 10; Rondout, 16, 17, 18.

**COL. ROBINSON'S FOUR CLOWN HUMPTY DUMPTY CO.:** Washington, Ga., 9; Milledgeville, 10; Macon, 11.

**CHARLES FOUSTILLE:** Holyoke, Mass., 9; New Haven, Conn., 10, 11.

**CHARLOTTE THOMPSON:** Elmira, N. Y., 9; Syracuse, 10; Auburn, 12; Oswego, 14; Oneida, 15; Utica, 16; Schenectady, 18; Amsterdam, 20; Troy, 21, 22; Kingston, 23; Port Jervis, 24; Binghamton, 26; Corning, 27; Hornellsville, 28; Olean, 29; Cartland-Murphy Co.: La Salle, Ill., 20, 21, 22; Freeport, 23, 24, 25; Dubuque, Ia., 27, week; Rock Island, Ill., April 3, week.

**COMLEY AND BARTON OPERA CO.:** Baltimore, Md., 6, week; New York City, 13, four weeks.

**DION BOUCICAULT:** New York City, 6, two weeks.

**EDWIN CLIFFORD'S DRAMATIC CO.:** Minneapolis, Minn., 6, week.

**ERIC BAYLEY'S COLONEL CO.:** Savannah, Ga., 20; Macon, 23; Montgomery, 24; New Orleans, 30.

**EDWIN BOOTH:** Louisville, 6, week.

**EMILIE MELVILLE OPERA CO.:** New York City, 6, week.

**FRED B. WADE:** Crawfordsville, Ind., 9, 10; Hannibal, Mo., 11.

**FANNY DAVENPORT:** Peoria, Ill., 9; St. Joseph, Mo., 10, 11; Leavenworth, Kan., 13; Lincoln, Neb., 14; Omaha, 15; Des Moines, Ia., 16; Cedar Rapids, 17; Dubuque, 18; Minneapolis, Minn., 20, 21, 22; St. Paul, 23, 24, 25.

**FAIRY COTTON COMEDY CO.:** Council Bluffs, 6, week; Atlantic, 13, week; Des Moines, 20, 21, 22; Oskaloosa, 23, 24, 25; Ottumwa, 27, 28, 29.

**FRANK MAYO:** Philadelphia, 6, week; New York City, 13, week.

**FLORENCE HERRBERT:** Woodstock, Wis., 6, week; Beloit, 13, week; Monroe, 20, week; Madison, 27, week.

**FRANK GARDNER'S LEGION OF HONOR CO.:** Philadelphia, 6, week.

**FORD'S OPERA CO.:** Pittsburgh, Pa., 6, week; Baltimore, Md., 13, week.

**FAY TEMPLETON OPERA CO.:** Des Moines, Ia., 6, week.

**GEO. H. ADAMS' HUMPTY DUMPTY TROUPE:** Montgomery, Ala., 9; Selma, 10; Montgomery, 11; New Orleans, 12, week.

**GINN WILLIAMS:** Bath, Me., 9; Portland, 10, 11; Portsmouth, N. H., 13; Newburyport, 14; Gloucester, 16; Lowell, 17; Providence, R. I., 20, 21, 22.

**GLOBE DRAMATIC CO.:** Grand Island, Neb., 6, week.

**GENKIN'S WARD:** Troy, N. Y., 9, 10, 11; Albany, 13, week; Montreal, Can., 20, 21, 22.

**HAWLEY'S STRATEGISTS:** Denver, Col., 6, week; Carson City, Nev., 15; Virginia City, 16, 17, 18; San Francisco, 20, three weeks.

**HAWLEY'S NEW MASTODONS:** Dayton, O., 9; Springfield, 10; Columbus, 11; Akron, 13; Mansfield, 14; Toledo, 15.

**HAWLEY'S MICHAEL STROGOFF CO.:** St. Louis, 6, week; Louisville, 13, five nights.

**HAWLEY'S OPERA COMIQUE CO.:** Glens Falls, N. Y., 9; Rutland, Vt., 10; Burlington, 11.

**HAWLEY'S EUROPEAN MASTODONS:** Baltimore, 6, week; Philadelphia, 13, week; New York City, 20, three weeks.

**HILL'S DEACON CRANCKETT CO.:** Ottawa, Ill., 9; Joliet, 10; Michigan City, 11; Cincinnati, O., 20, week; Philadelphia, April 3, week.

**HILL'S ALL THE RAGE:** New York City, 6, week; Baltimore, 13, week.

**HEINE'S HEARTS OF OAK:** Canton, O., 9; Akron, 10, 11; Cleveland, 13, week; Erie, Pa., 20, 21; Jamestown, 22; Hornellsville, 23; Hamilton, Can., 24, 25.

**HAGUE'S EUROPEAN MINSTRELS:** Philadelphia, 6, week.

**HILL'S JOSHUA WHITCOMB:** Brooklyn, N. Y., 6, week.

**HARRY DEAKIN'S LILLIPUTIAN OPERA CO.:** St. Louis, 6, week.

**HYDE AND BEHMAN'S MULDOON'S PICNIC CO.:** No. 1: Cincinnati, 6, week; Louisville, Ky., 13, week.

**HYDE AND BEHMAN'S MULDOON'S PICNIC CO.:** No. 2: Racine, Wis., 9; Beloit, 10; Janesville, 11; Sioux City, 18.

**HYDE AND BEHMAN'S MULDOON'S PICNIC CO.:** No. 3: Racine, Wis., 9; Beloit, 10; Janesville, 11; Sioux City, 18.

**HYDE AND BEHMAN'S SPECIALTY CO.:** Detroit, 6, week.

**HYDE AND BEHMAN'S MULDOON'S BLUNDER CO.:** Detroit, Mich., 6, week; Lansing, 13; Jackson, 14; Ann Arbor, 15; Adrian, 16; Delaware, O., 17; Columbus, 18.

**HANLON BROTHERS:** Cincinnati, O., 6, two weeks; Chicago, 20, two weeks.

**HOMY AND HARDIS COMB.:** Jamestown, N. Y., 9; Cincinnati, 13, week; Buffalo, N. Y., 20, week.

**ROOMS FOR RENT CO.:** Easton, Pa., 9; Lancaster, 10; Columbia, 11; Wilmington, Del., 13; Trenton, N. J., 14; Newark, 15; Youkers, N. Y., 16; Rondout, 17.

**RICE'S SURPRISE PARTY:** Memphis, Tenn., 16, 17, 18; Nashville, 20.

**ROGERS' COMEDY CO.:** St. Paul, Minn., 9, 10, 11; Dubuque, Ia., 13; Clinton, 14; Cedar Rapids, 15; Iowa City, 16; Rock Island, Ill., 17; Burlington, Ia., 18.

**RICE'S EVANGELINETTE:** Harrisburg, Pa., 9; Reading, 10; Wilmington, Del., 11; Baltimore, 13, week; Philadelphia, 20, week; Buffalo, N. Y., 27.

**ROBISON AND CRANE:** Pittsburgh, Pa., 13, week; Cleveland, 20, week.

**ROSE ETTING IN FELICIA:** Boston, 6, week.

**ROSE ETTING:** Boston, 6, week.

**SALNBURY'S TROUBADOURS:** Vincennes, Ind., 9; Indianapolis, 10, 11; Richmond, 13; Sydney, O., 14; Lima, 15; Findlay, 16; Fremont, 17; Sandusky, 18; Dunkirk, N. Y., 20; Elmira, 21; Williamsport, Pa., 22; Harrisburg, 23.

**SMITH'S UNCLE TOM'S CABIN CO.:** Independence, Mo., 9; Lexington, 10; Sedalia, 11; Jefferson City, 13; Mexico, 14; Moberly, 15; Hannibal, 16; Louisiana, 17; St. Charles, 18; Belleville, 20; St. Charles, 21; St. Louis, 27, week.

**SNELBAKER'S MAJESTIC CONSOLIDATION:** Hagerstown, Md., 10; Frederick, 11; Cumberland, 20; Wheeling, W. Va., 21; Newark, 22; Zanesville, 23; Columbus, 24, 25; Toledo, 27; Jackson, Mich., 28; Bay City, 29; Port Huron, 30; East Saginaw, 31.

**TOMY DENIER'S HUMPTY DUMPTY CO.:** Binghamton, N. Y., 9; Albany, 10, 11.

**KELLOGG CONCERT CO.:** Bradford, Pa., 9.

**KATE CLAXTON:** Indianapolis, Ind., 9, 10, 11; Cincinnati, 13, week; St. Louis, 20, week; Chicago, 27, week.

**KIRALFY BROTHERS COMB.:** Chicago, 6, week; St. Louis, Mo., 13; Cincinnati, 20; Brooklyn, N. Y., 27.

**JOHN A. STEVENN:** Lowell, Mass., 9; Nashua, N. H., 10; Lawrence, Mass., 11.

**J. K. EMMET:** New Orleans, 6, week.

**JOHN McCULLOUGH:** Mobile, Ala., 9, 10, 11; New Orleans, 13, week; Memphis, 20, week.

**JOHN T. RAYMOND:** Washington, D. C., 6, week; Baltimore, Md., 13, week; Cumberland, 20; Wheeling, W. Va., 21; Newark, 22; Zanesville, 23; Columbus, 24, 25; Toledo, 27; Jackson, Mich., 28; Bay City, 29; Port Huron, 30; East Saginaw, 31.

**JOHN D. RICHARDSON:** New York City, 6, week.

**JOHN D. RICHARDSON:** New York City, 13, week.

**JOHN D. RICHARDSON:** New York City, 14, 15; Peterborough, 16; Richmond, 17; Lynchburg, 17; Alexandria, 18; Baltimore, Md., 18, week.

**JOHN D. RICHARDSON:** New York City, 19, week.

**JOHN D. RICHARDSON:** New York City, 20, week.

**JOHN D. RICHARDSON:** New York City, 21, week.

**JOHN D. RICHARDSON:** New York City, 22, week.

**JOHN D. RICHARDSON:** New York City, 23, week.

**JOHN D. RICHARDSON:** New York City

# THE NEW YORK MIRROR.

5

Liver his farewell lecture on Friday evening; subject, "Days in Rome. A Winter on the Tiber."

Hyde and Behman's Theatre (E. C. Gooding, manager): The Harry Miner combination, including Pat Rooney, is playing to packed houses. A strong company and good performance never fails to fill this house.

## ST. LOUIS.

Olympic Theatre (Charles A. Spalding, manager): Mestayer and Smith's Tourists did a good week's business. Janauschek 6th.

Grand Opera House (John W. Norton, manager): Michel Strofford did a fine week's business. Open for the second week.

People's Theatre (W. H. Smith, manager): Barney McAuley did a fair week's business in A Messenger from Jarvis Section. Deakin's Lilliputians 5th.

Pope's Theatre (Chas. R. Pope, manager): Youth had a good second week's run. Hazel Kirke, by the Madison Square Theatre company, 6th.

Items: George Henner's benefit took place at the Olympic on the evening of March 4. The popular young assistant treasurer had a bumper, and a few of his most particular friends presented him with a magnificent gold watch and chain, the timepiece being a Swiss make. The locket attached is very unique, and represents a ticket to the Olympic, labeled the last ticket.—The only Joel is in town, in advance of the Strakosch Opera company, who open at the Olympic Feb. 13.—The Kiralfy's Black Crook will succeed Hazel Kirke at Pope's 13th.—The receipts for the two performances of Fatinis, given by the Kieckhoff company on Sunday last, reached about \$1,500, and they will be repeated 5th.—The Original Big Four opens at the People's 12th.—Henry Ward Beecher will lecture at Mercantile Library Hall 13th on "The Moral Uses of Luxury and Beauty."

## BALTIMORE.

Academy of Music (Samuel W. Fort, manager): Mapleson's season of opera here was a failure. The attendance was extremely light and the performances far from satisfactory. Carmen was announced for Thursday, but early in the afternoon it was rumored that Minnie Hauk was sick and had a doctor's certificate that she was unable to sing. Manager Fort not being altogether satisfied about it, in company with his own physician, called on Minnie Hauk at her hotel and insisted upon his physician seeing whether or not she was able to sing; if he said she could not sing it was all right; but if he thought her indisposition was only imaginary, she would sing or there would be a lawsuit. Minnie Hauk sang. Campani was sick and Rencio sang Don Jose in his stead. Aida was given in good style Friday night, and the performance of Faust on Saturday night was the best of the season. Owing to the indisposition of Campanini Lohengrin was cut and one whole act was omitted. A word of praise is due Del Puenta, Galassi and Novara for conscientious work done. Comley and Barton began a week's engagement Monday night. Next week, Robert Fraser and company in Pantomime.

Ford's Opera House (John T. Ford, proprietor): Jeffreys Lewis as Antonio in Two Nights in Rome. The American, to a big house Monday night. Next week, All the Rage.

Monumental Theatre (Ad. Kieran, manager): The attendance last week was rather fluctuating, and the performance of the Pathfinders rather ordinary. This week, Sam Devere Jasper, with variety.

Front Street Theatre (Daniel A. Kelly, manager): The Road Agents was presented last week, and was a success. A good olio preceded the drama. Harry LeClair and H. J. Russell opened Monday night in Just in Time.

## CINCINNATI.

Grand Opera House (R. E. J. Miles, manager): Playing against such formidable counter attraction as Edwin Booth, Robson and Crane are to be congratulated upon their evident success scored during the week, closing 4th. Our Bachelors and Forbidden Fruit, the latter a recent but veritable acquisition to their repertoire, filled but the week's programme. Emma Abbott and company inaugurate the current week in Patience, with the star in the title role. The advance sale of seats has been unusually large. Hoey and Hardie in Child of the State 13th.

Robinson's Opera House (R. E. J. Miles, manager): Edwin Booth's engagement which terminated 4th tested the capacity of the house at each performance. A varied programme was afforded the admirers of the legitimate during the week, and the aggregate receipts will bear ample testimony that local amusement frequenters appreciate the artistic qualities which permeate Edwin Booth's various renditions. The Hanlon Brothers, now known as the Hanlon Brothers, 6th, two weeks.

Heuck's Opera House (James Collins, manager): Ford's Comic Opera company in Patience, Mascotte and Billie Taylor throughout the week to a series of well-filled houses. The Musketeers had been announced for presentation 2d, but owing to insufficient rehearsal was not attempted, Billie Taylor being substituted. Hyde and Behman's combination of athletes held the boards present week supplemented by an attractive olio. McIntyre, Belmont and Heath's Southern Minstrels week of 13th.

Items: The Vine Street Opera House is in process of reconstruction, and under the energetic supervision of Manager Charles S. Smith will reopen April 15.—Itting's ca-tle scene, painted for Fidelia at the Music Hall, has been forwarded to Col. Mapleson at the Academy of Music, New York.—James E. Murlock, the well known reader, was announced for a lecture at the Grand Opera House 5th under the auspices of the Unity Club, but owing to sudden and serious illness was unable to appear, and Archibald Forbes was secured instead.—Smith and Nixon's Hall, some eighteen years ago, one of our leading amusement resorts, and until recently occupied as the Cincinnati Chamber of Commerce, is being refitted by its proprietor, James R. Smith, who contemplates its conversion into a music hall.—Marcus A. Mayer,

of Manager Abbey's staff, while not a popular man even in the widest sense of the term, is an energetic worker and doing yeoman service with Edwin Booth's company present season.—Theodore Thomas is in the city busily engaged in rehearsing the May Festival chorus at Music Hall.—Page McCarthy, press agent of the Emma Abbott English Opera company, is in town, looking after the advance interests of his party, and reports business profitable at all points.—Manager Collins of Heuck's leaves for the metropolis during latter part of week on business connected with his house.

## PHILADELPHIA.

Lyceum (T. A. Hall, manager): This theatre opened Monday night for the first production of Youth. Preparations to bring the play out had been in progress for a number of days, and meanwhile the theatre had been closed. The play was very well mounted and the company are fully up to the requirements of the piece. The stage setting is elaborate and there seems to be nothing to prevent a successful run.

Haverly's (Will Morton, manager): The Lights o' London is in its last week. It has had a highly successful run. Next week, Lawrence Barrett in Pendragon.

Ach Street (Mrs. John Drew, manager): San Hague's British Operatic Minstrels opened Monday night. The entertainment was very amusing, one. Next week, Haverly's Minstrels.

Opera House (C. K. Goodwin, manager): The always successful Banker's Daughter opened to a good house. Charles R. Thorne played John Strebelen.

Walnut (C. K. Goodwin, manager): The Harrison's have returned for a week with Photos. This rather absurd crowd has succeeded in catching on to Philadelphia audiences.

Items: The minstrels are about closing up. Carrcross goes upon the road in a few days, opening in Boston 20th. Thatcher closes week after next, beginning his tour in Baltimore and Washington.—Patti is to appear in opera at the Chestnut Street Opera House 28th and 31st.—Manager Kelly, of the National, has a benefit Thursday afternoon and evening.

## ALABAMA.

Mobile Theatre (T. C. DeLeon, manager): Oliver Doud Byron Feb. 24 and 25 to fair houses. The World 27th and 28th; light business. Booked—Old Shipmates 4th; John McCullough 8th to 11th.

## COLORADO.

Denver (Tabor Grand Opera House (W. H. Bush, manager): Phosa McAllister's company still hold the boards for the balance of this week; the company is by far the best appearing in the legitimate since the opening of the house; the attendance has not been what it should be, nor as good as the company deserve. The support is excellent. Next week, Haverly's Strategists, to be followed on the 13th with Haverly's World company.

Palace Theatre (Ed. Chase, proprietor and manager): Kays, Billie and Minnie; Carlotta LaVerne, and William Francis, are the arrivals. A good show to good business is the steady programme at this place. The show is the best now that it ever has been.

## CONNECTICUT.

Bridgeport (Hawes Opera House (Hawes and Keeler, managers): Haverly's Patience company 1st to moderate business. The company possess some good people, but as a whole they were inferior to Kice's company that visited us earlier in the season. The new musical comedy of All at Sea 8th to small business. Mary Anderson will appear 8th in Ingomar. The sale of seats on Saturday when the chart opened was the largest in any one day. Oliver Doud Byron 10th; Jolly Bachelors evening, 11th; matinee, Pinfiores.

New Haven (N. W. H. Bush, manager): Carl's Opera House (Peter R. Carl, proprietor): The Kellogg Concert, 1st, would have drawn better with good weather. Dion Boucicault to good business 4th; the new play, Sui'l Mor was generally judged one of his best. Booked: Mary Anderson, 6th and 7th; Frank Mayo, 10th and 11th.

Grand Opera House (Clark Peck, proprietor): Haverly's Opera company, 2d and 3d, introduced some novel business in Patience and the Mascotte, and pleased good-sized audiences. Stoddard lecture, 1st, to good business. Booked: John A. Stevens' Opera company, 7th and 8th; Fostelle Comedy company, 10th and 11th.

New Haven Opera House (Minnie Cummins, lessee): Closed for week. All at Seas comes 10th and 11th.

American Theatre (Press Elbridge, manager): Variety, to fair business.

Item: Kellogg's receipts were attached here for an alleged breach of contract against a Boston young lady. The company was not embarrassed.

WATERBURY.

Opera House (Jean Jacques, manager): Callender's Georgia Minstrels, 3d, to fair house; they gave a very unsatisfactory entertainment. Mary Anderson in Ingomar, 9th.

WILLIMANTIC.

Loomer Opera House (S. F. Loomer, proprietor): Hill's All The Rage to poor business, the stormy weather preventing a large number from attending; a good company.

Item: Jarrett, Palmer and Slavin's U. T. C., which showed here Feb. 25, went to pieces and left for New York city, leaving one of the company to shift for himself. It seems a few small articles of clothing were found in his possession, stolen from one of the guests at the hotel, and the company left him here on that account. He claimed he had not received a dollar of his salary since going on the road, and was in actual need. He was not arrested, but allowed to get out of town as best he could.

## DISTRICT OF COLUMBIA.

Washington (John W. Albaugh manager): Mapleson's Opera company to full houses first three nights of last week. Minnie Hauk as Carmen and Elsa. Mile. Rossini as Aida. Lawrence Barrett Dramatic Club in Julius Caesar and Merchant of Venice balance of week. Passing Regiment this week. John T. Raymond in Fresh 13th.

Ford's Opera House (John T. Ford, manager): Haverly's Mastodons last week to fine business. Jay Rual's U. T. C. this week. One Hundred Wives 13th.

Capital Theatre (Jake Budd, manager): Sheehan and Coyne's Comedy company this week.

Dolan's Opera House (W. D. Pratt, man-

## GEORGIA.

### ATHENS.

Deupree Opera House (W. H. Jones, manager): George H. Adams' H. D. to good house; performance first-class. MacAllister, magician, 6th, week.

### ATLANTA.

DeGive's Opera House (L. DeGive, manager): Kate Claxton, supported by a fair company, appeared in Two Orphans Feb. 28 to light business, owing to inclemency of weather. Frank Mordaunt in Old Shipmates 2d to slim house. The World 6th three nights.

### AUGUSTA.

Augusta Opera House (N. K. Butler, Jr., manager): Theatrical business has been slack this week; nothing doing. Col. Robinson's H. D. is billed for 7th, 8th and matinees, and Colville's World for the 9th. Others are rumored as going to be here, but nothing certain.

Item: The Masonic Theatre is getting on very well, and is expected to be ready by June 1.

### MAGON.

Ralston Hall (Turpin and Ogden, managers): MacAllister's Gift Show opened Feb. 27 for one week, and has had good houses. Geo. H. Adams' H. D. 6th. Billed: Robin-Geo. H. D., under local management of McVay and Irvine 11th.

### ROME.

Nevin Opera House (M. A. Nevin, manager): Kate Claxton in Two Orphans 1st to good business. George H. Adams' H. D. 2d to fair house. Coming: Madison Square Hazel Kirke company 15th.

### ILLINOIS.

#### BELLEVILLE.

City Park (August Tiemann, manager): Draper's U. T. company Feb. 25 and 26 to fair business; fair entertainment. William Younger, who has had for some time the management of this theatre, has withdrawn from the management. Mr. Tiemann is temporary manager.

### BLOOMINGTON.

Durley Hall (Tillotson and Fell, managers): Mahn's Opera company Feb. 25 to a large house. J. W. Ransom 3d to a fair house. Booked—Cartland-Murray company 17th and 18th.

Opera House (Tillotson and Fell, managers): Nothing at this house since my last letter. Booked—Thomas Keene 14th; Annie Pixley 15th.

Item: The subscription for seats for Edwin Booth failed, and he will not come.

### FREEPORT.

Wilcoxon's Opera House: Howarth's Hibernia 2d to small business. Coming: Hazel Kirke 6th.

### LINCOLN.

Gillett's Opera House (J. T. James, manager): Across the Atlantic combination 2d to good house. Booked: Canfield and Lamont's Euperian Pantomime and Novelty company 9th; Original New Orleans Minstrels 11th.

### PARIS.

Items: Nothing going on in the past two weeks in the theatrical line.—James A. Barrie, of this city, formerly of Carrcross and Dixie's Minstrels, but latterly of the San Francisco Minstrels, is organizing a first-class minstrel troupe, to go on the road in May. He has negotiated with the Hennessy Brothers and Major Burke for engagement.

### PEORIA.

Rouse's Opera House (F. E. Piper, manager): Lotta in Bob 4th. This being the first troupe in the city for the past two weeks, the play was given to very large attendance. Billed: Anna Dickinson 7th; Fanny Davenport 8th; Annie Pixley 14th.

### QUINCY.

Opera House (Dr. P. A. Marks, manager): There has been a scarcity of attractions here during the past week, owing particularly to the failure of Lotta to put in an appearance 2d. She was taken sick in St. Jo., Mo., and was unable to appear there, consequently canceled all engagements this week.

### ROXBOROUGH.

New Opera House (J. P. Norman, manager): Oscar Wilde lectured 2d on "The English Renaissance to a large audience. Howarth's Grand Hibernia 3d and 4th.

### SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Oscar Wilde lectured Feb. 27 to a light house. J. W. Ransom, supported by the Academy of Music stock of Chicago, appeared in his play, Across the Atlantic, 28th to a small house. Lotta as Bob 3d. Vokes Family 4th. The Cartland-Murray company 6th, three nights, opening in Fanchon. Anna Dickinson 9th.

Item: The New Orleans University Slave Singers gave two concerts 1st and 2d in one of the churches to good business.

### STERLING.

Academy of Music (Eugene Scottes, manager): Madison Square Theatre company in Hazel Kirke 3d to a large audience. Mine. Rentz' Minstrels.

### INDIANA.

Academy of Music (J. Scott, manager): Haverly's New Mastodon Minstrels 2d to an immense house. The first part introduced many new and pleasing operatic airs, duos and choruses. The show was replete with novelties, while the entertainment as a whole was first class, giving the best of satisfaction.

The above party on the 8th dedicate the new Opera House at at Delaware, O.; on the 14th they dedicate Miller's new house at Mansfield, O. Fanny Davenport in School for Scandal 1st to an audience composed of the elite of our city.

### KOKOMO.

Odeon House (H. E. Henderson, manager): Hyde and Behman's Comedy company appeared 2d, in Muldoon's Picnic, to good business, giving a very pleasing entertainment.

### LAFAYETTE.

Grand Opera House (F. E. D. McGinley, manager): Edwin Booth in Hamlet Feb. 22 to a \$1,300 house. Haverly's Mastodons 2d to crowded house.

Blue Ribbon Hall: Miller's Royal Bell Ringers to a full house. Booked—Salsbury's Troubadours 6th; Fanny Davenport in School for Scandal 7th.

### LOGANSPORT.

Dolan's Opera House (W. D. Pratt, manager):

ager): Haverly's New Mastodon Minstrels 1st to an audience of 750; show first-class, music especially fine.

NEW ALBANY.

New Albany Opera House (J. Harbison, manager): This house has been bare of events this week. Over four hundred seats have been sold for Kate Claxton, who appears 6th.

RICHMOND.

Grand Opera House (Dobkins Bros., managers): Hyde and Behman did an excellent business Feb. 27. Nothing announced at present.

Phillips' Opera House (N. L. C. Watts, manager): Anthony and Ellis to packed house Feb.

# THE NEW YORK MIRROR

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White (Fisk Jubilee)  
Woodeson, J. L.

The New York Mirror has the  
largest dramatic circulation  
in America.

MANAGER STEVENS has written a letter to the *Herald*, which in masterly style arraigns the authorities for malicious prosecution in the matter of the Windsor Theatre. Mr. Stevens, as he says, has been greatly wronged, and there should be some way by which the damages he has suffered may be adjusted.

DR. ROBERTSON, physician to the barnacles old Dramatic Fund, has been called upon five times during the past three years to attend ailing old ladies—widows, who get eighteen dollars per annum from the institution. And yet there are some persons who see no necessity for an Actors' Fund!

THERE is some talk of raising money from professionals to defend Lizzie McCaul on the charge of murder which is lodged against her. We see no objection to such a subscription provided the profession is equally prompt in caring for its sick and poor.

A DRAMATIC paper is advertised for sale in the daily papers. This is the forerunner of a sudden trip abroad. But London is dangerous ground for libellers.

The Actors' Fund Benefit.

The first New York benefit for the Actors' Fund will take place at Haverly's Fourteenth Street Theatre next Monday afternoon. Mr. Haverly has kindly donated the theatre, and the attaches have all volunteered. M. B. Curtis, to whose generous initiation this benefit is due, will appear in his famous creation, Sam'l of Posen. On Thursday there will be an auction sale of the private boxes at the theatre, and we hope that the profession will distinguish themselves by bidding for the boxes and taking tickets for the performance. It is their Fund; it will be their benefit; they are to be both the donators and the recipients, and the liberality which they always display in charities ought not to be wanting on this occasion, when their charity literally begins and ends "at home."

During the week we have received several offers to perform for the Fund. John Levine, of Steinways, will give a grand concert for the Fund benefit if any manager will donate the use of his theatre. Who speaks first? An actress is ready to lecture in reply to Ingersoll if a house can be procured for her. A leading physician offers to attend all Fund patients free of charge. There is no lack of volunteers on all sides. I must not be forgotten that the list for Miss Fanny Davenport's Fund benefit, at the Grand Opera House, in May, still remains open, and professionals who desire to appear with her will kindly forward their names and addresses to THE MIRROR at once.

The demands upon the Actors' Fund continue. Matt Lingham is dead, and the Fund ought to be ready to pay his funeral expenses, as he was without means. Instead of that, Osmond Tearle, of Wallack's, had to support the poor fellow during his dying days, and a subscription paper is now being handed about our greenrooms to raise money for the benefit. Alice Wright, who fell out of a window at Cleveland, last Saturday, and was killed—we cannot believe the rumors of her suicide—has been buried at the expense of her generous managers, Alice and Louis Harrison and Mart Hanley, who had paid her salary during her illness. But the Fund ought to relieve individual managers of these responsibilities.

We have prepared, under competent legal advice, the following draft of the Constitution of the Fund, and now submit it to the profession. If any actor or actress has any alteration or amendment to suggest, let it be communicated to us at once, and it will be carefully considered. If no objections are put forward during the week we shall consider that the profession approve of this draft and announce it unanimously voted. It is impossible to call all the profession together to vote upon the subject; but all professionals read THE MIRROR, and can vote in this way. This, then, is the

CONSTITUTION OF THE ACTORS' FUND.

The Fund is for the relief of poor, sick and unfortunate actors, and the Fund is constituted and maintained from the proceeds of professional benefits and from donations. Participation in the benefits of the Fund is open to all professionals, actors and actresses, whether dramatic, operatic or variety, who require aid, and is to be tendered without the payment of dues, fees or subscriptions, upon the recommendation of any theatrical manager in good standing, and the giving of such aid is solely in the discretion of the Treasurer and Manager of the Fund, subject to the supervision and revision of a majority of a Board of Trustees.

The Officers of the Actors' Fund shall consist of a Treasurer, who shall be ex-officio Manager of the Fund, and of a Board of five Trustees.

The duty of the Treasurer and Manager shall be to receive, invest and disburse the money of the Actors' Fund according to his best judgment and upon the recommendations of accredited theatrical managers.

The duty of the Trustees shall be to supervise quarterly the accounts of the Treasurer and Manager; to see that the Fund is properly administered for the purposes to which it is devoted, and to select and elect by a majority vote a new Treasurer and Manager, when, in their judgment, it is advisable for the interests of the Fund.

The Treasurer and the Trustees shall hold their offices for life; but the Trustees shall have the power to fill vacancies in their Board by a majority vote, and to supersede the Treasurer and elect a new Treasurer by a majority vote whenever, in their judgment, it is expedient or necessary.

The Treasurer of the Fund shall be a resident manager of a New York city theatre. The five Trustees shall consist of one traveling manager, one city manager, one lawyer, one tragedian, and one comedian.

For the organization of the Actors' Fund, the Treasurer and Manager shall be A. M. Palmer, of the Union Square Theatre, New York city; and the Trustees shall be (1) J. M. Hill; (2) H. E. Abbey, of the Park Theatre, New York city; (3) Hon. Leon Abbott; (4) Edwin Booth, and (5) Joseph Jefferson, who shall take office upon publicly signifying their acceptance of the positions.

We are happy to be able to announce to the profession that A. M. Palmer, J. M. Hill and Hon. Leon Abbott have already consented to serve, and that we are now in communication with Manager Abbey and Messrs. Booth and Jefferson. The Captain of the Fund, as already announced, will be the Rev. Dr. Houghton.

The thing to do now is to work together, heart and hand, to make the Sam'l of Posen benefit a great success. That done, and the money in the hands of Treasurer Palmer, the Actors' Fund will be established and ready for business.

A Very Strong Hint.

The Tribune of Sunday last contained the following paragraph: "The Herald has published the statement that Edwin Booth, when he built and managed Booth's Theatre, 'sunk therein the fortunes of his friends.' This statement is absolutely false, and, furthermore, is slanderous. The 'friend' who joined Edwin Booth in building Booth's Theatre, received an interest in the real estate for no consideration at all, and he was subsequently bought out by Mr. Booth for a very large sum of money and other property, which Mr. Booth paid. And the only fortune that Edwin Booth ever sunk in Booth's Theatre was his own. Should the true story of Booth's Theatre ever be fully told, there are several persons extant who will be very sorry."

The concluding words of this paragraph contain a very strong hint, and Mr. Winter could do no greater service to the public, the profession and Mr. Booth than by writing out the true story of Booth's Theatre. We know several men, luxuriating in wealth, who would rush for railroad tickets to take them out of town if that story were printed. A list of seventy-seven copyrighted plays was found in the possession of this Chicago gang, including all the recent successes, and they were ready to dispose of copies for eight or ten dollars apiece. Certainly, the proprietors of some of these seventy-seven plays ought to join the Madison Square management in the prosecution, and chain these fellows with so many indictments that they will not be able to escape the imprisonment they deserve.

THE MIRROR has squelched the play thieves' agency in New York by its exposure, and stands guard over the criminals, ready to pounce upon them if they resume their infamous work. But the London agency continues in full blast, and copies of all the recent London plays are stolen and forwarded to California, where they are produced by the accomplices of the English thieves weeks in advance of the authorized representations of the pieces here. We have already pointed out to the London professionals where to look for these thieves, and the Chicago precedent of a charge of conspiracy to defraud shows them how to deal with the thieves when caught. We believe that we could put our hand upon two of the wretches in London at once, and without going very far from Drury Lane either.

the elected officials of this country paying similar homage to the profession? When will President Arthur give a dinner to a party of actors and journalists? When will Governor Cornell come down from Albany to dine with the Lotos or the Lambs? When will Mayor Grace make a point of showing himself in his box at every first night? Is the dignity of these gentlemen so much more weighty and overpowering than that of the Prince of Wales that they can afford to dispense with the professional society which the Prince eagerly courts and thoroughly enjoys.

Dramatic Thieves At Bay.

The efforts to hunt down the play thieves, originated by THE MIRROR and admirably carried out by the managers of the Madison Square, has at length resulted in something very practical. At Chicago, Alexander Byers, George Larocque and Edward Corby were prosecuted for having in their possession and selling for ten dollars an unauthorized copy of Hazel Kirke. The Court held Corby and Byers upon the criminal charge of conspiracy to defraud, and held them to bail to await their trial.

This is the severest blow which the play thieves have yet received, and if promptly followed up by other managers, and in other cities, will completely wipe out these rascals. A list of seventy-seven copyrighted plays was found in the possession of this Chicago gang, including all the recent successes, and they were ready to dispose of copies for eight or ten dollars apiece. Certainly, the proprietors of some of these seventy-seven plays ought to join the Madison Square management in the prosecution, and chain these fellows with so many indictments that they will not be able to escape the imprisonment they deserve.

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Sadie Martinot.

Sadie Martinot, whose portrait is printed on our first page this week, is a New York girl. Her first appearance was made at the Standard Theatre, from whence she went to Boston, where her steady advance into popularity has proved her to be a student in her profession, as well as a gifted artist and a lovely girl. Lately she has sprung into a very high place by her performances of the Colleen Bawn, Arrah in Arrah na-Pogue, and Kitty in Suil-a-Mor. She promises to be one of the features of our stage in the future. She is an accomplished musician, a fine pianist, and has made her mark in opera comique as well as in drama. She is between nineteen and twenty years of age.

The Grand Opera House.

The fate of the Grand Opera House is known at last. Henry E. Abbey becomes its manager, and takes possession of the property June 1. The history of this house has been of a character to justify the highest hopes for its reformation and future. Mr. Abbey will probably work out that consummation for it, and although the line of conduct he will follow is not marked out, it is understood that cheap prices will prevail in the interest of good attractions. Should Nilsson come to this country in the Fall she will in all likelihood be the opening star of Mr. Abbey's new venture. Pending that time, however, the necessary repairs will be made, the interior refitted, and the odor of the old things removed. Afterward combinations will for the most part be offered there.

Architecturally the Grand Opera House has no rival in this city, and when cleanliness once obtains a consideration, it will beyond doubt take rank as one of the first places of amusement in this city.

BOUCICAULT'S play *Suil-a-Mor* was not worth the torment and opposition that attended its London production. The sly Dion knows how to play his card. In England they're red, in Ameriky they're green. This time they do not reflect the color of the New York public, which knows its Boucy like a book.

THE COVILLE-McDONOUGH dispute will probably be adjusted before the date for its argument arrives. We have always held that arbitration is the most effectual way of settling all theatrical differences.

Personal.



HENDERSON.—We are glad to see William Henderson reaping the fruits of success. He is known now as the "lucky manager" among his friends. But pluck more than luck is the foundation of his prosperity.

BALFE.—Louise Balfe has made a great hit as Willie Spratley in *Youth* at Philadelphia.

RHEA.—Rhea has pleased Chicago. She has St. Louis before her yet. The prospects for her future are good.

LEE.—Harry Lee goes to San Francisco with Dan Frohman. They will not play tag with the buffalo on the road.

FROHMAN.—Directory: Dan'l, New York; Gustave, New York; Charles, Chicago; Mark Klaw, Chicago; Charles McGahey, Brooklyn; Ralph Meeker, Brooklyn.

INSEPARABLE.—Archie Gunter and Harry Lee are seen so much together nowadays that the rumor has a defined current value in effect—that is, one is writing a play for the other.

GRAY.—Blanche Grey, who is an excellent actress, especially in Irish characters, is in negotiation for a part in *Suil-a-Mor*, and her return to the stage will be warmly welcomed.

CUMMINGS.—Minnie Cummings is starting a fund to erect a monument to Gen. Putnam, the revolutionary hero. There is a stone for Andre; why shouldn't Putnam be honored as well?

O'NEIL.—James O'Neil says he thinks he has at last got into the channel of prosperity and on the road to all his high ambitions. He refers to his pending arrangements for a starring tour with E. M. Gardner.

BUNN.—H. F. Bunner is writing a play. It is understood that Brander Matthews and Julian Magnus are his advisors. Every now and again he reminds them that he knows about it, for these are the documents of the case.

FROHMAN.—Daniel Frohman reports intentions for a revival of a Greek play yearly. Next year same as this. When asked if it paid he sighed deeply and said: "Whether it does or not I require for myself some little classical recreation. Even if it comes high."

HAYMAN.—J. H. Haverly and his enterprises have always been the subject of speculative rumor. Nevertheless it is recorded as true that Al Hayman was discharged and hired over again, because in the first instance he was too previous in a business matter, and in the second guaranteed the loss of his previousness excited.

PROF.—The profusely advertised Professor and his Madison Square cast, scenery and all, are at Haverly's Brooklyn Theatre. If anything, The Professor is better played now than was the case at the home theatre, continuous practice on the road having brought its production nearer to perfection. The piece is announced for the Novelty, Williamsburg, next week.

FISKE.—Mr. and Mrs. Stephen Fiske gave a welcoming dinner and reception to Dion Boucicault last Sunday. Among those present to meet Mr. and Mrs. Boucicault were Mr. and Mrs. N. C. Goodwin, Mr. and Mrs. De Belleville, Misses Ethel Arden, Gertie Granville and Emil Weatherby, Messrs. Tony Hart, Frank Carpenter, Osmond Tearle and G. H. Sandison.

CARSON.—Emma Carson, of Mitchell's Pleasure Party, telegraphs from Portland asking us to deny the report published last week of her engagement to Emil Voeglin. We acquiesce with pleasure, for Miss Carson is a charming little actress who should not think of leaving the boards and settling down to married life at the beginning of her career. The publication of the statement she denies was requested as a particular favor by Mr. Voeglin's brother.

McGEECHY.—Charles McGeechy wears a badge originally intended for the use of the Callendar Minstrels. They all have badges, and "C. M." is the monogram. The fact that this extra badge was presented to Mr. McGeechy by the Frohmans, and that Mr. Gillette made a presentation speech, that there was wine and compliments abroad, and Mr. McGeechy does not interfere with the minstrels, does not interfere with the fact that "C. M." is Mr. McGeechy's monogram right and proper.

## The Usher.



In Ushering  
Mend him who can! The ladies call him, sweet  
—LOVE'S LABOR'S LOST.

The name of William Terriss need no longer be mixed up in any speculations as to the leading man who will succeed Osmond Tearle, for the gentleman himself sets all doubt at rest by a letter in which he says he will positively make no arrangements to visit America next fall. His present intention is to come out a year from September. He says he will engage with no other theatre than Wallack's, because his first offer came from that establishment. But Moss don't want a leading man for 1883—Tearle is coming back then, and if a contract has not been signed, the understanding is to the effect that he will then resume his present position at that time.

An agent went into a newspaper office in a small Southern town, and found the editor printing his weekly on a hand press.

"Say, my friend," said the agent, "I want to get an ad. for my company in this issue. What shall I do about it?"

The editor dallied with a shooting stick playfully, and looked at the printed copies of his journal which were piled up on a chair beside the press.

"Wal," he drawled in reply, "half this yere edition is run off, but step inside the do' and I reckon I kin fix yo' out."

The agent handed over a trade dollar and a silver quarter for one hundred lines of space; the editor pocketed the wealth, took a half column of "dead" matter out of his advertising columns; set up the agent's copy, slapped it in; wrote an editorial on the coming of the combination; set that up, too, and made place for it in the forms by removing a leader on Blame's South American Policy, and was busily at work working off the balance, as the agent prepared to leave. "Ho, stranger!" ejaculated the editor to the departing theatrical man, "when you go up No'th, jest you say the So'th ain't dead yet!"

A modest singer is a *rara avis*, for a reasonable amount of conceit is part of the stock-in-trade of a successful vocalist. There are very few, however, who carry with them an air that is grossly offensive to the public. W. T. Carleton takes front rank among this select minority. He is handsome, he has a lusty voice, nevertheless there is a something in his very presence, which cannot be described in words, positively objectionable to an audience. This was noticeable at the Standard Monday night. Claude Duval may be set down as a failure on Carleton's account—there was too much of him. His coxcombry did not fit the clothes of the dashing and gallant knight of the pike, although his figure did. His ineffable selfishness in regard to his brother artists aroused the indignation of the whole house. He sang as though his mouth was choked with pudding; he acted as though he owned the Standard Theatre, its managers, company and attaches included, and whatever hope his friends may have that he would score well in a good part, fizzled out like a Fourth of July "sizzler" before the first act was finished.

Carleton's marked courtesy to Mr. Ryley was the subject of general gossip. In the composite *finale* which finishes Claude Duval, Ryley sang his parting verse from the comic refrain, "William's Sure to be Right." The delighted audience rewarded him with a triple encore. As he was about responding to the last demand, Carleton stepped briskly down, and signaling to the leader, took up his own music. The audience resented this; they wanted Ryley; they would not be thwarted by Carleton's "freshness," and Ryley was obliged to step forward and sing again. Carleton's bullying face grew black at this, and he sulked like a peevish child, hardly deigning to finish his work. Result: Ryley got more applause, and Carleton was unanimously voted an insufferable cad who ought to be suppressed.

\* \* \*

The glorious climate of California has not lost its attractiveness, as some would have us believe. Quite the contrary. A new era of dramatic interest in that State has begun to dawn, and "Westward, ho!" will be the cry of many stars and companies this summer. Edwin Booth will not go out in May, as reported, because he wishes to rest after his arduous season's work before going to Europe in June. But J. K. Emmet, Nat

Goodwin, Oliver Doud Byron, and possibly Sam Colville's *Taken From Life* will be numbered among the strong attractions which play among the Californians in June, July and August. Perhaps Haverly's last departure has something to do with California *Rediculus*.

## Colville-MacDonough Dispute.

There was the suggestive appearance of a Quaker on the war path in the person of Thomas B. MacDonough yesterday. He was thoroughly enraged. He declared in mutterings low and terrible that Jim Heverin said he could drive a cart and horse through Mr. Colville's contract with Henry Pettitt for the drama *Taken From Life*. "Yes, sir; Jim said so, and Jim! why Jim Heverin he can do it."

Now this play, *Taken From Life*, is one Mr. Colville bought from Mr. Pettitt. The condition of things as applying to Mr. MacDonough's version of the story, is told by him in these words:

"In last week's paper an interview with Mr. Colville would have it appear that I had, while in business with him, seen the manuscript of *Taken From Life*. This is at once a personal implication and misrepresentation. Now with regard to the facts: Mr. Pettitt and I were closely together with regard to the piece, and went over scenes of it together in this city, he at that time considering the piece had been disposed of to me, and at my suggestion made alterations from time to time. Had I been as disloyal as Mr. Pettitt I could have foisted its production in this country. Messrs. Colville, McVicker, Bidwell and others knew last Summer that I was in negotiation for it. Mr. Colville and I were on the most intimate, friendly and business relations. He said he would not bid against me. I accepted the play by letter on Mr. Pettitt's original proposition—\$1,000 cash and half interest in it in this country. That was six weeks before its production in London. From all that has transpired between us I had no doubt of the play being considered mine. I wrote and told him I would come to see it in London and fetch away the models. He wrote in reply changing his terms, wishing to dispose of his entire right, and giving me the refusal of it at \$5,000 cash. I accepted by cable. At that time I was a partner with Brooks and Dickson in the management of Nat Goodwin. I wrote them that if I could get away in order to visit London they should have a share in *Taken From Life*. From this point I want the courts to ventilate the facts and prove all I have said."

"But how are the courts to get at it?" "Well, I don't know just yet."

"Are you going to enjoin Mr. Colville's production?"

"No, I can't do that."

"Are you going to play it?"

"I am, in Philadelphia. I will close the interview here. The courts will decide these questions."

During Mr. MacDonough's visit to the city he was served with a temporary injunction issued by Judge Donohue, restraining him from interfering with the rights of Mr. Colville. Argument thereon to make the order permanent will be heard on the 13th inst.

## Foote-ing the Score.

Lillian Clevens wanted a protector a few months ago, and as the leading man of the company with which she was then playing seemed most eligible for that position, a matrimonial coalition was at once made between herself and that individual, whose name is Richard Foote. Now Miss Clevens is looking about for another protector, this time as a safeguard against the Hartford swain who vowed to "love, honor and cherish, etc." the choice of his heart. She is, in fact, paying the actress' marriage toll.

A fortnight since Mr. and Mrs. Foote sailed forth in New York State, bent on drawing money from the rustics by means of that well-worn drama, *The New Magdalen*. Thinking that the home of her childhood, the classic precincts of Jamestown, would thrill with generous welcome to the professional player who had made mud pies with the earth in its thoroughfares years ago, she made that town the objective point of her tour. The husband did not raise obstacles to this plan. He had no deep rooted prejudice against carrying away the dollars and dimes of his wife's townspeople. Besides, he would not make acquaintance with his fair lady's aristocratic relations, whose wealth, culture, and social distinction had been sweetly prattled into his willing ear a few months back in the halcyon days of his courtship! This reflection brought joy to the head of Foote. But his fond anticipations were disappointed. Arriving at Jamestown last Friday he found that Lillian's parents were poor but respectable people, whose social standing was *nil*.

Mr. Foote nursed his wrath until after the performance. Then he unbottled it before his wife in the sanctuary of their apartment at the Sherman House. "You have deceived me!" screamed the husband. "You have caused my financial ruin! You have blasted my prospects for life! You have—" But Foote was unable to conclude the category of dreadful things that Mrs. Foote had done, for the lady began to shriek for help. Her cries brought the clerks and employees about the hotel on the scene. Then a rehearsal of wrongs, real or fancied, was indulged in by the bellicose Foote, his wife replying to them after the most approved Congressional fashion. The clerks and bell-boys held a

consultation, and decided to bring hostilities to a temporary standstill by giving the couple separate rooms. Peace reigned until their departure for New Castle, Pa., Saturday morning.

Several citizens of Jamestown waxed indignant over the insults to which Mrs. Foote was subjected by her husband, and they are responsible for the statement that from careful inquiry into the particulars they reach the conclusion that his conduct was decidedly brutal, and that the lady bore herself with discretion, if not valor, throughout the episode.

Foote hails from Hartford. He has long had an itch for acting. He appeared once as Richelieu in his own city, with disastrous results. He ran away from home some years ago and went to sea. Returning, he set up as a teacher of elocution. He also taught penmanship at one time, although his handwriting is scarcely legible, and illiteracy is one of his chief characteristics. His origin is certainly not superior to that of Miss Clevens, and his claim to be ranked as an actor dated only from the beginning of the present season. These points of Foote's personal career are published not because the public has any particular desire to know them, but simply to place Miss Clevens in a just light before those people who have already heard of the outrageous treatment to which we regret to say, she has been frequently subjected.

## Alice Wright's Sad Fate.

Last Saturday Alice Wright, a soubrette engaged with the Harrison Photo company, was killed by falling from a window in a hotel, at Cleveland, Ohio. It is said that she precipitated herself from the window with suicidal intent; but, in the absence of more positive evidence on this point, the charity of the reverse opinion may better be taken.

Miss Wright was a young woman of promising talents and gentle disposition. Originally she came to this country with Mr. Colville's burlesque company. As a member of it, she exerted herself to please, and succeeded so well that her responsibility was increased as to parts. Her aunt, Fanny Wright, also an actress, was a member of the same company. She is now ill in Providence, R. I. Last Fall Miss Wright engaged for soubrette parts with the Harrisons. She was regarded as a great acquisition, and proved herself such in many ways. After she had been on the road some time her aunt grew worse, and Miss Wright temporarily relinquished her place in the company to Miss Harrison, a sister of Alice. While attending on her aunt she was herself taken ill, her malady assuming the form of typhoid fever. When both of the ladies had in some measure recovered, Miss Wright rejoined the company. This was on Dec. 10, in De troit.

At that time and subsequently her manner was so peculiar that it attracted the attention of the company. It indicated a morbid spirit, such as is frequently apparent in victims of malarial troubles. These spells were of varied length, but they always seemed to grow in seriousness until medical advice became necessary.

When the company reached Cleveland, ten days ago, she seemed much better. On Saturday afternoon she was quite gay and happy. Returning from the matinee with Miss Harrison she declined to sup with that lady, and bidding her a cheery good day, hurried on to her own hotel, the Streibener House, one street beyond. From succeeding developments it is learned that she hastened to her room on the fourth floor of the hotel, and packed her trunk—the company were to leave that evening—and went into the hall. While she was there, a chambermaid came in and closed the window.

Five minutes afterwards, the time being six o'clock, two women looking from their window in a house across the street were horrified to see a woman clinging from the outside ledge of a window of the hotel. They both screamed. One ran out to the street to cry for help; the other stood fixed to the spot. For a moment the unhappy woman hung, then her hold slipped, and with a shriek: "Mother, save me!" she fell feet foremost to the ground. First she struck on the ledge of the window below her, then on its sill, from which her fall was a sheer descent of forty feet. A crowd gathered soon, and the body was recognized as that of the unfortunate Alice Wright. The company left for Philadelphia that evening, but did not give a performance. Mart Han ley, the manager, remained behind to attend the funeral, which took place in Cleveland.

## Rossi's Break-up.

The first weeks of Lent are fraught with disaster to traveling companies. On Saturday Rossi and his support contributed themselves to the grand aggregate. Last week the season that opened so brilliantly came to an inglorious end, and Signor Rossi and his company terminated their relations. Fortunately the salary list of the people was not far behind, and the sufferers have only the loss to endure that belongs to the lack of employment. Rossi opened his season in October last in Boston. After playing in all the principal cities he entered the range of smaller towns. He was never entirely successful in drawing good houses, however successful he might have been in an artistic sense. Neither Chizzola nor George K. Goodwin, who was one of the backers of the tragedian, thought much of the prospect,

but rather regarded it as the stepping-stone to securing Salvini for next year. When it became evident that Rossi's must be a losing trip, Goodwin, Sol Heilbron and Samuel Nixon, of Philadelphia, relinquished their share in the business, and it was continued by Chizzola. Things went on in a hap hazard way until last Saturday in Detroit, when salaries were two weeks behind.

Mr. Chizzola then called the company together, and said he was two weeks behind and could not pay nor could he go on. He complained that Signor Rossi had extorted his share of the receipts like a pound of flesh, and had taken in all \$13,000 as his due. Mr. Chizzola satisfied the company of this fact by means of receipts from the star, and left them to consider their course. Now appears Mr. Rossi. He brought his books and said he had loaned money to Chizzola, and further, that he was not ahead nearly so much. It was proposed that the receipts for the evening and matinee performance be given to the company. This being acted upon \$100 was divided among twenty two people, that sum being left over and above expenses.

On Sunday Rossi again saw the company, and proposed that if dates could be obtained they go on, he paying one week's salary, and try to finish the season. There was a disagreement about this, whereupon Rossi paid a week's salary to the smaller people, and the fare of all of them to New York—some \$240. Rossi himself, his brother, Stage Manager Maxie, servant and Miss Muldener remained in Detroit. This break-up leaves Jack St. Maur, Milnes Levick, Leslie Gossin, Harry Weaver and his wife, E. A. Eberle and wife, Constance Hamblin and Carrie Turner out of engagements.

## Held for Conspiracy.

Alex Byers and George Laroque were examined in Chicago Saturday last, on the charge of pirating manuscript copies of the play *Hazel Kirke*, before Justice Meech. The result was the dismissal of Laroque, and Byers was held for the criminal court in bonds of one thousand dollars.

The facts in the case, and the evidence brought against the parties by Marc Klaw, was regarded as quite conclusive. The usual manner has been to attempt to convict of larceny, and the failure has resulted from the ruling of the court that the article stolen was not tangible. In this instance, however, the prosecution entered a charge of conspiracy to injure the business of another, and proved a partnership between Byers and one George Colby. The defense was based upon the plea that no partnership existed. Although Byers denied that it existed between himself and Laroque, he admitted its existence between himself and Colby. On this admission, together with the testimony of Laroque and a number of copyists employed by Byers, the court held the latter as stated. Mr. Klaw is well satisfied with the result, and is certain that this is the firm which has been supplying spurious copies of the play to many of the "bare storming" companies about the country. Byers seemingly has been in this business for seven years. His detection was caused by the publication of his name and address in THE MIRROR two weeks ago.

## Deaths in the Profession.

VENIE CLANCY.

The death of Venie Clancy is the news that comes from California this week. Although not by any means a veteran in the dramatic profession, her experience only extending over a period of a few years, it was by her natural talents, beauty and studious efforts that she attained a place in the first rank in a very short time. She was the daughter of C. R. Gardiner. Some seven years ago she appeared in the chorus of Mrs. Oates' company in this city, but in a few weeks was elevated to a better position. The same year she succeeded Lillian Conway as Evangeline in Rice's extravaganza, then in the height of its prosperity. Afterwards with Mr. Goodwin in *Hobbies*, she became a favorite in all parts of the country. With the termination of that engagement she severed her connection with the stage and retired into private life as the wife of M. Reine de Campa. Always delicate, she was even then in ill health, and her husband took her to Los Angeles, hoping in that salubrious climate that she might gain strength. But consumption had made its claim upon her, and there was no escape. She died on the first of this month. Her sister, Laura Clancy, leading woman with Frank Mayo. Her uncle, E. M. Gardiner, is the manager of James O'Neil.

Her remains will be brought to Baltimore and buried there, that having been her expressed wish just before her death.

MATT LINGHAM.

Matt Lingham's name is added to the death roll. On Wednesday he was buried from the Little Church Around the Corner. His death had been expected for a long time, and he waited for its coming with peaceful resignation. Born in New York just fifty years ago, he early developed a tendency for the stage which first took form in an amateur way in a little company among whose members were W. J. Florence, W. H. Floyd, George Boniface and others. The next step was to the boards of the old Bowery. Then being in the way of success he justified the promise of his boyhood and soon achieved a leading position. He afterward played throughout the country with Laura Keene, Booth, Owens and others. In fact he played

in the range of the drama and in every theatre in the country. His last appearance here was in the American Girl with Fanny Davenport at the Fifth Avenue Theatre. Before that he had played Caroje in the Banker's Daughter at the Union Square, and been successful as Phineas Fogg in Eighty Days Around the World. A little more than a year ago he was attacked with Bright's Disease, and it was decided by his friends to send him to California.

For this purpose a benefit was given from which was realized nearly \$2,000. With this sum he sailed for Los Angeles. For a time it seemed as if he might recover, and reports that he had done so or was on a fair road to do so were current. What good he received was not permanent however. Finally he was reported dead and the kind words that are uttered by so many lips, now that the fatality has come, were said in sorrow and grief. The report was not true however. Lingham came back home no better, "but only to die in New York," he said. He went down to a house on Houston Street, near where he lived as a boy, and waited for the end. It soon came. Without pain he expired Sunday morning.

The funeral was largely attended. Osmond Tearle, Harry Edward, A. M. Palmer, Bartley Campbell, Dr. Robertson, T. E. Morris and Cyril Searle served as pall bearers, and there was a considerable gathering of professionals.

## Letters to the Editor.

Will you hear this letter with attention? As we would hear an oracle.

LOVE'S LABOR'S LOST.

THE "MUTINERS" SPEAK.

DELAWARE HOUSE,

ALBANY, N. Y., March 8, 1882.

EDITOR NEW YORK MIRROR:

MY DEAR SIR: Permit me to say in reply to your article in this week's MIRROR entitled the "Waloot Mutiny," that if Mr. Collier gave the information contained therein, he has entirely and purposefully misrepresented to you the facts. Since his rage to myself and wife's withdrawal from his company, I hold Mr. Collier's letter, assuring me that his company was to be a first class organization that the play, *The Banker's Daughter*, was to be the attraction and "star" performed by a stock company, no member of which was to be pre-eminent or "starred" at the expense of the others, in any advertisement whatever; upon this understanding and condition I engaged with him. On my arrival in New York on Monday, Feb. 26, I saw by the principal manager's papers that the aforesaid "condition" had been entirely disregarded and as my contract with Mr. Collier gave me one week's notice on either side (a right which Mr. Collier has taken advantage of more than once this season) with other members of the company I chose to assume my right in the premises, and resign the engagement rather than run the risk of further unprofessional and unwarrantable treatment at the hands of those his agents; these, and those only, are the reasons stated by me for our withdrawal from the company, in my letter of resignation to Mr. Collier, dated Feb. 26, and which I challenge him to publish.

There have been no "mutinies," no demand whatever upon our part for the "dismissal" of any one, as falsely stated in this week's MIRROR. We simply wished to get away from undesirable company, and took advantage of a breach of our engagement by Mr. Collier, in order to do so; the contract (manufactured by himself) specifies that two weeks' notice shall be given. Why then should I give three? He gave but one week's notice to our number member, whom he wished to get rid of, I gave two when I wished to get rid of him.

As to whether we have always faithfully fulfilled the duties of our roles during the seven hundred performances of the Banker's Daughter, in which we have participated, I will refer you to the stage manager, Mr. Tilson; to our treasurer and business manager, Mr. Butler; and to our manager, Mr. J. W. Collier (whom no other at our session will permit him to tell the truth). During the past week these gentlemen have repeatedly solicited and entreated us to remain in the company—rather a singular proceeding towards "troublesome people," as you designate us. My wife and I were for fourteen years under the management of Mrs. Clarke and Edwin Booth, as leading lady and gentleman of the Winter Garden, New York, and the Walnut Street Theatre, Philadelphia (rather a long time to retain "troublesome people"), and in my case of twenty-four years in the profession when we have constantly been employed. I have been engaged to but four managers, each of whom have repeatedly offered to re engage us. I am not forty years old—my wife is five years my junior—so much for our ages, the record of which is at your service. At the beginning of this season we found that Mr. Collier's company was not the first class organization it had itself been, and we endeavored to withdraw from it. In August, but he implored and persuaded us to remain, and so I reluctantly did, for Mr. Collier's disregard of his engagement with me.

Respectfully,

CHARLES M. WALOOT.

N. B. It would be, I think, but justice to give this explanation equal prominence

## PROVINCIAL.

CONTINUED FROM FIFTH PAGE.

Only a Farmer's Daughter company presented the Mystery of Wave Creek Feb. 27 to a very large audience. Certainly Mr. Barnes, the author, must have felt highly flattered at the enthusiastic reception of the play at a first performance, and was happy in the impersonation of the character of Peter Grump, a lawyer, eliciting unbounded applause. Bertha Weiby, Maude Elliott, and Mabel Earle admirably sustained their several roles, the other characters of the play are well taken. The Mystery of Wave Crest proved a great success, and the company have made a very favorable impression. The Joseph-Bellini-Meddelson concert 1st drew a crowded house and a brilliant audience. Jarrett and Rice's Fun on the Bristol 2d, 3d and 4th to a packed house, and better pleased audiences have not been seen at the Opera House for some time.

**STILLWATER.**  
Grand Opera House (W. E. Duran, manager): Jarrett and Rice's Fun on the Bristol 1st to one of the largest houses of the season. Booked—My Sweetheart 9th; Hess Opera company 13th.

## MISSOURI.

**HANNIBAL.**  
Mozart Hall (W. D. Waller, manager): Deakin's Lilliputian Comic Opera company 1st and 2d to good houses; matinee 2d large house. Booked—Carreno Donaldi Operatic Company 7th; Rossi 8th; Fred Ward 11th; Thomas Keene 18th.

**ST. JOSEPH.**  
Tootle's Opera House (C. F. Craig, manager): Anna Dickinson, Feb. 24 and 25, to good medium business. Booked: Haverly's Strategists, 3d and 4th; Smith's U. T. C., 7th and 8th; Fanny Davenport, 10th and 11th, Leavitt's Specialties, 13th.

**ITEM.** Lotta is very sick here at the World's Hotel. She canceled at Leavenworth, and was obliged to here, as well as all dates west of Chicago. She is no better at this writing. Complaint, malarial fever. Mrs. Crabtree is with her.

**SEDALIA.**  
Smith's Opera House (George T. Brown & Co., managers): Florence Herbert began a week's engagement Feb. 27 to a fair house, and has thus far played to a nightly increasing business.

## NEBRASKA.

**LINCOLN.**  
Opera House (Ed. A. Church, manager): Alice Oates' Opera company Feb. 24 and 25 in G. W. Girard and Little Duke to crowded houses. Frank Cotton, supported by E. E. Baye's Dramatic company, commenced a week's engagement 27th to fair houses at popular prices.

**OMAHA.**  
Boyd's Opera House (R. L. Marsh, manager): Fun on the Bristol company jumped from Denver and arrived in time to play for Manager Marsh's benefit Feb. 24. The house was large and our popular manager netted a nice sum. Leavitt's Giganteans entertained only fair houses at matines and evening 25th, owing to disagreeable weather. Haverly's Strategists, who came 25th, were troubled in the same way. Alice Oates' Opera Bouffe company began an engagement of three nights and matinee 2d.

## NEVADA.

**CARSON CITY.**  
Carson Opera House (John T. Freddy, manager): Leavitt's Vaudeville company Feb. 24 to a \$396 house. The acrobatic feats of the Davenies, and the bicycle act of Selbini and Lilly were very clever, the other features of the entertainment being almost up to the variety show average.

## NEW HAMPSHIRE.

**MANCHESTER.**  
Manchester Opera House (E. W. Harrington, manager): Mitchell's Pleasure Party in Our Goblins 1st to fair house; Gus Williams in Professor Kaiser 3d to a rather small audience. Mr. Williams, although suffering from a severe illness, was able to go through his part with satisfaction. The Park Concert company gave a grand concert 5th to a large audience.

**FORTSMOUTH.**  
Mitchell's Pleasure Party gave Our Goblins on Friday evening, 3d, to a fair and pleased audience; the singing was specially excellent.

**ITEM.** The Buffalo Bill company is booked for the 20th at Music Hall.

## NEW JERSEY.

**JERSEY CITY.**  
Academy of Music (W. H. Brown, manager): Madison Square company in The Professor 2d, 3d, 4th and matinee to the best houses of the season. Coming—Hartz, the Illusionist 6th, week; The Passing Regiment 13th, 14th and 15th.

**TRENTON.**  
Taylyr's Opera House (John Taylor, manager): John S. Clark as Bob Brierly Feb. 27 to a fair house, giving good satisfaction. John T. Raymond as Fresh 4th to a large house, who appreciated all his salient remarks.

## NEW YORK.

**ALBANY.**  
Leland Opera House (Mrs. Charles E. Leland, manager): Gillette's Professor Feb. 27, 28 and 1st to one of the largest first nights of season, with excellent business for remainder of engagement, and giving good satisfaction. Collier's Banker's Daughter combination for balance of week to good houses.

**TWEDDELL HALL.**  
Tweddell Hall (Wm. Appleton, Jr., manager): Closed past week. Reopened with Haverly's Opera company in Patience and the Mascotte 7th for two nights and matinee.

**MUSIC HALL.**  
Music Hall (George E. Oliver, manager): Closed past week. Baird's Marionette Minstrels to come 7th and 8th, and Buffalo Bill 9th and 10th.

**LEVANTINE'S THEATRE.**  
Levantine's Theatre (F. Levantine, manager): Excellent variety entertainment and good houses. Lillie Ellis' combination 6th week.

## AUBURN.

Academy of Music (E. J. Matson, manager): Buffalo Bill in the Prairie Waif Feb. 27 to a \$500 house. Katherine Rogers in East Lynne 28th to good business. Genevieve Ward in Forget-Me-Not 2d to a \$300 house. Atkinson's Jollities 3d to very fair house. Booked—Neil Burgess as Widow Bedott 10th.

**OPERA HOUSE.**  
Opera House (A. Shimer, manager): Corinne in the Mascotte and the Magic Slipper 1st and 2d to poor business. Crossen's Celebrated Case combination 4th to poor business.

## BATAVIA.

Opera House (H. C. Ferren, manager): Januscheck in Mother and Son Feb. 28 to a large audience. A party under the management of Cal Wagner, gave a minstrel show 2d a small and intensely disgusted audience. A combination styling themselves the William H. Thorne Union Square Theatre company played the Two Orphans 4th to a fair sized house.

## BROCKPORT.

Ward's Opera House (Geo. R. Ward, manager): Grinnell-Billing's My Wife combination 2d to fair house. Gardner's Legion of Honor company 10th. Thorne Bird's combination give Two Orphans 11th.

## BINGHAMTON.

Academy of Music (A. D. Turner, manager): Renta Santley combination 2d to a large audience.

## DUNKIRK.

Nelson's Opera House (F. J. Gilbert, manager): Charles A. Watkins' Fifth Avenue combination 1st in East Lynne with Ada Gray as Lady Isabel, to a good-sized and very appreciative audience.

## ELMIRA.

Opera House (W. E. Bardwell, manager): Hyde and Behman's Muldoon's Blunders 1st to fair business. Booked—Charlotte Thompson 9th for the benefit of the 30th Separate Company N. G. S. N. Y.

## ITHACA.

Wilgus' Opera House (H. L. Wilgus, proprietor): Gorman's Church Choir company in Patience Feb. 28 to fair houses. Corinne in the Magic Slipper 3d and matinee 4th, and the Mascotte evening of 4th to poor business, owing to poor supporting company. Booked—Crossen's Celebrated Case 7th; Neil Burgess' Widow Bedott 9th; Charlotte Thompson in Jane Eyre 10th.

## LIBRARY HALL.

Library Hall (Fred A. Parke, manager): Harry Miner's Comedy Four good a show last week, and in consequence did a large business. The Horse Show Four combination 6th.

## HARRIS' MUSEUM.

Harris' Museum (P. Harris, manager): There is no decrease in business, to report at this house, the attendance being still quite large. Mr. and Mrs. M. V. Bates are the principal attractions for the coming week.

## FIFTH AVENUE MUSEUM.

Fifth Avenue Museum (A. C. Hunker, manager): The entertainment at this house has been greatly improved and business has materially increased. Many new attractions are announced for the coming week.

## ITEMS:

William Turner, treasurer at Library Hall, possesses a tenor voice of much sweetness and purity. He has been advised by professionals to cultivate it.—Allegheny City has fixed the following rates for amusement licenses: For every circus, including side show, \$50; minstrel and theatrical entertainments, \$10 for one night, or \$50 for a series of not more than ten nights. A fine of \$50 is fixed for the violation of this ordinance.

The Elks' benefit at the Opera House 9th promises to be a grand affair. Aldrich and Parsloe, Ford's Opera company, Williams' company, Lizzie Jeremy and Harry Reuch will be the attractions.—Mapleton's Opera company passed through en route East Feb. 27.—Laura Clancy with Mayo's company, was born in this city in 1859. The little lady was completely prostrated upon receipt of the news of the death of her sister Venie.—Abbey's Uncle Tom party played to a large house at Monongahela City 2d.—F. A. Schwab, late of the Evening Leader, has become press agent for Manager Harris.—Carrie Swain will star next season with a play written for her by Leonard Grover.—Much bad blood has been exhibited in the Museum war, which is at present being waged in this city.—David Navarro, Harris' bat boy, is rapidly recovering from his late illness.—Major Atom, Little Jewel and Ada Briggs have joined the Barnum show.—Will H. Coffmann, the champion roller skater, has abandoned rink exhibitions, and is now engaged in commercial pursuits.

## DAYTON.

Music Hall (Chas. D. Mead, manager): Anthony and Ellis' U. T. 1st, to a crowded house. Herne's Hearts of Oak, 4th.

## ITEMS:

The sale of seats for Edwin Booth commenced 1st, and by evening the whole lower house was sold.—THE MIRROR arrives here every Friday evening, and is for sale at the three principal news stands.

## MT. VERNON.

Kirk Opera House (L. G. Hunt, manager): Alexander Caufman in A Life's Mistake Feb. 28 drew a small house. The Wilbur Opera company comes 15th in the Mascotte.

## SANDUSKY.

Bumiller's Opera House (William Stoffle, manager): Ada Gray in East Lynne, Feb. 25, to paying business. Januscheck as Mary Stuart, 1st, to the largest house of the season, standing room being at a premium. Baker and Farron, in Chris and Lena, played to a large audience, 2d. Edwin Booth, 11th.

## FISHER'S HALL.

Fisher's Hall: Sullivan's Hibernian Blenders gave a poor performance Feb. 27.

## URBANA.

Bennett's Opera House (P. R. Bennett, Jr., manager): No amusements this week. Anthony and Ellis' U. T. billed for 8th. Henry Ward Beecher lectures 10th.

## YOUNGSTOWN.

Opera House (W. W. McKeown, manager): Baker and Farron Feb. 27; good business. Drummer Boy, home talent, 28th, three nights, to big business. Booked: Lilian Cleves, 6th; Collier's Banker's Daughter, 10th and 11th.

Grand Opera House (Jos. Gobay, manager): Genevieve Ward, supported by a fine company, in Forget-Me-Not, Feb. 27th, 28th and 1st, to flattering audiences. Booked: Hyde and Behman's Specialty company, 6th; Little Corinne, 7th and 8th.

## ROCHESTER.

Corinthian Academy of Music (Arthur Leitchford, manager): The Grinnell and Billings company presented My Wife to small houses, Feb. 27, three nights. Hoey and Hardie's company drew fine houses, 2d, 3d and 4th, appearing in Child of the State and Diplomacy. Booked: Clara Louise Kellogg, 6th; Gardner's Legion of Honor company, 7th, three nights; Katherine Rogers, 10th and 11th.

Grand Opera House (Jos. Gobay, manager): Genevieve Ward, supported by a fine company, in Forget-Me-Not, Feb. 27th, 28th and 1st, to flattering audiences. Booked: Hyde and Behman's Specialty company, 6th; Little Corinne, 7th and 8th.

## BOSTON.

Sampson Opera House (Phil Sampson, proprietor): Baird's Minstrels showed 2d to a large and appreciative audience. Pat Rooney's combination came 3d to good houses. Pat himself failed to show up.

## POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): Collier's Banker's Daughter Feb. 27 to good business. Baird's Minstrels 1st; business good. Lilliputian Opera company 4th; matinee good; evening poor.

## ROCHESTER.

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## HOBOKEN.

Sampson Opera House (Phil Sampson, proprietor): Baird's Minstrels showed 2d to a large and appreciative audience. Pat Rooney's combination came 3d to good houses. Pat himself failed to show up.

## TEYBURY.

Griswold Opera House (S. M. Hickey, manager): The Banker's Daughter combination did a remunerative business Feb. 28 and 1st. Fanny Louise Buckingham 2d, 3d and 4th in East Lynne and the Child Stealer to good attendance. Booked—The World combination 6th, 7th and 8th; Genevieve Ward 9th, 10th and 11th.

Rand's Opera House (Preston and Powers, managers): Booked—Atkinson's Jollities 6th and 7th; Hyde and Behman's Comedy company 10th.

## BOSTON.

Sampson Opera House (Phil Sampson, proprietor): Baird's Minstrels showed 2d to a large and appreciative audience. Pat Rooney's combination came 3d to good houses. Pat himself failed to show up.

## UTICA.

Utica Opera House (Theo. L. Yates, manager): Hoey and Hardie in Child of the State to a fair audience. Buffalo Bill 1st to a crowded house; performance good. Katherine Rogers 2d to a fair house. She was a revelation to the audience far exceeding, as an actress, all anticipation. The Jollities 4th to a good house; n.e. show.

## OHIO.

Grand Opera House (Opera House Company, managers): Hyde and Behman's Muldoon's Picnic Feb. 22 to very good business; Herne's Hearts of Oak 2d, completely filling the house at advances prices. Coming: Julia A. Hunt and company in Florinel 16th, their second visit this season.

## CANTON.

Opera House (Louis Schaefer, proprietor): Baker and Farron, Feb. 28, to good business. Collier's Banker's Daughter combination 1st and 2d.

## CHILLICOTHE.

Masonic Opera House (P. K. Kleier, manager): Anthony and Ellis' U. T. C. company played to a packed house Feb. 28. Booked: Wilbur Opera company in The Mascotte 9th.

## CLEVELAND.

Park Opera House (Wm. J. Sell, manager): W. J. Florence and company in Ticket of Leave Man, Feb. 27, to large audience. Henry Ward Beecher lectured 1st, to good business. Ada Gray and Fifth Avenue company, in East Lynne, 2d, to good house, week closing with Hyde and Behman's Muldoon's Blunders company to overflowing house.

## EASTON.

Opera House (W. M. Shultz, manager): John T. Raymond played Fresh to a capital house 3d. In being the eighth anniversary of the opening of the Opera House, Manager Shultz presented a beautiful souvenir programme to each lady in the audience. Charlotte Thompson appears 6th in Jane Eyre, 7th, 8th and 9th; Dion Boucicault's Room for Rent 10th.

## LANCASTER.

Opera House (W. M. Shultz, manager): John T. Raymond played Fresh to a capital house 3d. In being the eighth anniversary of the opening of the Opera House, Manager Shultz presented a beautiful souvenir programme to each lady in the audience. Charlotte Thompson appears 6th in Jane Eyre, 7th, 8th and 9th; Dion Boucicault's Room for Rent 10th.

## WOONSOCKET.

Opera House (S. S. Jameson, manager): Skiff's Minstrels gave an excellent performance Feb. 28 to light business; they return in May. John A. Stevens, booked for 7th, has canceled; this is the third contract Stevens has canceled here, though he did a good business on his last appearance. Nothing booked till Joe Murphy 16th.

## LANCASTER.

Opera House (Eugene Cramer, manager): John A. Stevens in Unknown and Passion's Slave to fair business all of last week. After Monday night Lottie Custer was too ill to appear, and her place was taken by Helen Blythe. A short session of Gilbert and Sullivan's operas will be inaugurated 6th, for three nights, under the management of John Stetson, of the Globe Theatre, Boston. Joseph Murphy completes the week in Kerry Gow and Shan Kline.

Low's Opera House (William H. Low, manager): Dion Boucicault appeared here on night in Sun 1st.

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## Professional Doings.



A picture of Purl Nemo, who is playing Katty for Boucicault, appears above.

—John Stetson is in town.

—Harry Allen is in town.

—Carrie Swain will star next season.

—Mary Anderson was in town all last week.

—Adelina Patti sails for England on April 6.

—William Redmund returns to England in May.

—Harry Bascomb is quickly recovering in Hartford.

—Richard Golden has left Haverly's Patience company.

—J. S. Clarke closed his season in Trenton, N. J., last week.

—Oliver Wren has left the Two Nights in Rome combination.

—Manager Houston, of the Savannah Theatre, is in town.

—Clara Cleland is negotiating to appear in the White Slave.

—George Howard is very successful with the Photos company.

—Claude Duval is to follow Louth at the Philadelphia Lyceum.

—Anna Dickinson comes to the Fifth Avenue Theatre March 20.

—W. H. Burton, of Maggie Mitchell's company, is in the city.

—John Gourlay has been engaged by Nat Salisbury for two years.

—J. H. Haverly has been reducing his Patience Opera company.

—Mrs. Harry Allen lies dangerously ill at her residence in this city.

—Tony Pastor has engaged Bessie Gray as sourette for next season.

—Harry Brabham will sue for a divorce from his wife, Lillian Russell.

—Emma Wilmet has returned to town. She will reside here permanently.

—Baker and Farron will produce their new play in New York in August.

—Emily Rigi will play in the White Slave at the Fourteenth Street Theatre.

—J. B. Mason, of the Boston Museum company, goes to England in June.

—George Hackett, of the Providence Opera House, was in town Monday.

—Charles E. Ford is reported to be \$1,500 ahead on his opera season this year.

—Treasure Reeve at Niblo's expects to go to the Bermudas for his health soon.

—R. E. Stevens is routeing the Goodwin company for California and return.

—W. E. Sheridan is bringing W. D. Gemmill's remains East from San Francisco.

—Harry Meredith produces his play, Rancho No. 10, at Norristown next week.

—J. H. Cobbe, Geneva Ward's business manager, returns to England in May.

—Ben Stern has been engaged as advance agent for Eric Bayley's Colouel company.

—The Black Venus will be produced by the Kiraly's in April at Niblo's Garden.

—Otis Skinner, of Lawrence Barrett's company, is laid up with a bronchial attack.

—Brooks and Dickson have purchased the play, Senator Silverbags, by W. W. Kan dall.

—The Eighth Street Theatre stock company in Philadelphia closed on Saturday night.

—Manager C. W. Butler, of the Two Nights in Rome spent last Sunday in the city.

—W. H. Daly is conducting the stage management of Divorces at the Park Theatre.

—M. B. Leavitt is home from Chicago. He says definite prosperity is his portion this year.

—Brooks and Dickson have offered \$12,000 a year for Abbey's lease of the Park.

—Haverly's New Mastodons open at his Fourteenth Street Theatre March 20 for two weeks.

—When Nat Goodwin has played in Boston and Baltimore, he will go to San Francisco.

—The Corinne Soogah combination has collapsed in Indiana. Fourth time this season.

—D. Sherman and Ed. Hammond have arrived in town, under engagement to A. M. Palmer.

—George T. James has left the Minnie Palmer company and joined Baker and Farron.

—Helen Jennings has signed a contract with C. H. Smith, of Boston, for next season.

—Constance Murielle will play Mindra Bayley's part in George Holland's Colonial company.

—John Stetson has decided to produce Claude Duval, and has ordered the costume of Eaves.

—R. E. J. Miles, of Cincinnati, has been indisposed of late, and unable to attend to business.

—Mme. Patti opens at the Mechanics' building, Boston, on March 20, in La Traviata.

—The Schwab Coghlan suit for breach of contract is as yet a thing of the future. In fact, suit has not been entered at all.

—Alice Wright was buried Monday in Woodland Cemetery, Cleveland. Rev. Dr. Brown officiated at the funeral ceremony.

—E. M. Holland has been engaged by the Madison Square Theatre company for a term of years.

—Squatter Sovereignty will be put on the road under the management of Mart Hanley next season.

—Manager Abbey is negotiating with Madame Marie Helibrou for a tour of the States next season.

—T. E. Halleck and James S. Maffit will be the managers of the Boston Alhambra next season.

—Aladdin will be presented at the Boston Museum this Summer under Willie Edwin's management.

—Lester Wallack opens March 13 at the Leland Opera House, Albany, in Rosedale, for one week.

—C. J. Whitney has secured a lease of Wheeler's Opera House, Toledo, for a term of five years.

—Fred Zimmerman, of the Chestnut Street Opera House, is a present visitor from the Quaker city.

—Louis James has reengaged with Barrett for next year; so, too, has his wife, Marie Wainwright.

—The production of Little Em'ly at Niblo's has not met with more success than it deserves.

—Lillian Spencer has been secured to appear in a new play by Bartley Campbell, to begin May 1.

—Butler, the marionette comedian, took his old part again in The Professor this week in Brooklyn.

—Wiseacres who know the Porter's Knot find in Niblo's a great similarity of yarn. So they say.

—Horace McVicker has left for Boston to arrange for the appearance of Madame Patti in that city.

—Charles Shaw is now manager of the Detroit Opera House, Joe Brooks retiring from that office.

—Bartley Campbell is reported to have won \$7,500 as the profits of a \$500 bet on the walking match.

—Edwin Booth last Friday and Saturday for the two performances at Indianapolis, netted over \$3,000.

—Edwin F. Thorne and Nat Goodwin have bought out the interest of A. M. Palmer in the Black Flag.

—Joe Brooks, speaking of his business interests, said that this year he had signed checks for \$10,000.

—Mary Anderson's engagement in Boston was the most successful financially she has ever played there.

—John T. Raymond spent Saturday in New York with his wife, returning to Trenton to play at night.

—Sam Colville says The World has made \$125,000, and will by the end of the present season clear \$200,000.

—Isadora Davidson is now playing Pittman's Green with the Hazel Kirke company touring in the South.

—Adelina Patti is making arrangements with Henry E. Abbey to return to this country next October.

—Louis Harrison was in town Tuesday. So, too, was Murry Woods, stage manager of the Photo company.

—The receipts during Edwin Booth's week, at Robinson's Opera House in Cincinnati, approximated \$12,000.

—Nat Salisbury is having a new play written by Robert G. Morris. It will be called The Ghast's Party.

—The Eric Bayley Colonial company are laying off for two weeks. They open at Savannah, Ga., on the 20th.

—George W. Lyon, late stage manager of the Greek play, has joined the Madison Square Theatre company.

—M. B. Curtis as Sam'l of Posen will begin an engagement of two weeks at Niblo's Garden Monday, March 20.

—Pauline Markham returned to town last week. She is busy organizing a company to take out on the road herself.

—Harry Lee went to New Haven on Saturday to see Boucicault's play. He did not, nor does he yet, like his part.

—The Eric Bayley Colonial company open May 15 in Chicago for two weeks, and close their season in Buffalo June 7.

—Fred Bock's new piece, The Living Age, will be produced at the Union Square Theatre for the Summer attraction.

—Joe Banks, comedian, who died last Saturday in Toronto, was interred at Mount Pleasant Cemetery on March 7.

—Last week Carrie Burton was ill to appear in Patience, and her place was capably filled by Janet Edmonton.

—Manager Whitney of Detroit, London Ont., and Wheeler's Opera House, Toledo, is in the city, looking up attractions.

—Henry Pettitt and Augustus Harris are writing a new melodrama. Sam Colville has got the refusal of it for America.

—Samuel Gran, business manager of the Jon, says there will be no more failures at that house for lack of proper rehearsal.

—Dora Wiley has a daughter which she will call Patience. Richard Golden has gone to Maine to welcome the stranger.

—A Noble Purpose, managed by J. Buck, returned home last week. He is reorganizing, and will start out again March 27.

—Marie Bockell is now at liberty to make arrangements for the Spring. She is a clever actress, and should not remain long idle.

—Dion Boucicault, at the conclusion of his engagement in New York, opens at the Arch Street Theatre, Philadelphia, March 20.

—M. Quad, of the Detroit Free Press, is writing for Gustave and Charles Frohman's New Callender Minstrels a plantation play.

—Max Freeman has been engaged by the Madison Square Theatre company for a season of forty weeks commencing in September next.

—Rossi will reorganize immediately, as he has accepted an offer to open at Baldwin's, Inc., San Francisco, the second week in April.

—C. M'evy and Barton with their company go to San Francisco. They start after the close of their Fifth Avenue Theatre engagement.

—Rose Evington's starring tour will be under the management of Col. Sims this year. She has been very successful as Felicia.

—Robert Griffin Morris has completed a play for Nat Goodwin, contracted for another with the Cranburies, has a third on the stocks in the interests of John P. Smith, and is looking for more buyers.

—Fanny Brown, who lately left the Vokes family, has joined Rose Evington's Felicia company, in place of Estelle Boynton, who resigned.

—I. W. Norcross, Jr., has been in the city since Saturday, laid up with malaria. He leaves Thursday to rejoin Haverly's Patience company.

—Harry Allen is engaged as stage manager of The Professor company. No. 1, as the present organization is soon to be called, for next season.

—The season of the Two Nights in Rome party will probably end in Pittsburgh two weeks hence. They have had only a moderate share of prosperity.

—Miss Pauline, of the late Desfosses Opera company, will not sing again this season, but will probably join the D'Oyly Carte company in the Fall.

—The Madison Square people have ordered eight cars for the use of their companies.

They are building at the Baltimore and Ohio Railroad shops, and are to board and lodge the company. This looks dark for the hotel keepers.

—Jay Rial's Uncle Tom's party is playing at the California Theatre to vast houses at small prices. It is the first time that low figures were ever attempted in a first-class San Francisco Theatre, but the experiment is a success.

—Harry Lee, at present associated with J. Alex. Brown, takes charge of the business interest of Sam Devere and his play of Jasper during the coming month.

—R. E. Graham remains with John R. Rogers and Minnie Palmer next season. He will have a new play with a good part for Miss Palmer and himself.

—Tony Pastor has been negotiating with the proprietor of the Metropolitan Casino to open a variety entertainment similar to his Fourteenth Street Theatre.

—Alfred Noel, now with the Galley Slave company, has made quite a success in the Galley Slave and Fairfax. He is the stage manager of the company.

—Bartley Campbell has engaged E. L. Walton for the comedy part in The White Slave, to be produced at Haverly's Fourteenth Street Theatre, April 3.

—The Mary Anderson company have had four weeks' rest this season. Miss Anderson only plays four weeks out of five. The pay of ye actor goes on all the same.

—Clara Louise Kellogg will take her farewell of the concert stage this month at A. P. Eck's annual concert, which takes place March 30, at Music Hall, Boston.

—Brooks and Dickson's new offices on Twenty-third street will be the most luxurious and convenient of any theatrical agency in the world. They move April 1.

—Henry E. Abbey is negotiating with a popular author, who has a spectacular play for its production at the Grand Opera House in this city the first week in September.

—Charles Buckus, the negro minstrel, is still seriously ill with pneumonia. He had a relapse on Tuesday, and the next turn in his case is looked for with apprehension.

—Hart Jackson has written a new spectacular drama, to be called The Diamond Casket—or Jewel Casket. It is to be produced next Fall by Brooks and Dickson.

—Gustave Frohman reports the early formation of Callender's Colored Minstrel company, No. 2. These companies are the exclusive property of Charles and Gustave.

—E. G. Haynes has resigned his position as secretary for J. M. Hill, and taken the management for A. Z. Chipman's Checkered Life combination, which is now organizing.

—John Havlin has secured Harold Fosburg, now of Mayo's company, for the tour of Minnie Maddern. Mr. Fosburg's abilities as an actor of character parts are well known.

—E. M. Gardiner has taken the management of the Celebrated Case company, with James O'Neil and the people who recently played at Niblo's under Mr. Palmer's management.

—The sale of a lot one hundred feet square, situated on Twenty seventh street, between Broadway and Sixth avenue, gives rise to rumors of a new theatre. The price paid was \$100,000.

—Joe Brooks goes to Europe April 1. Mr. Dickinson will run the business in the States, going to California with Emmet in May. Hart Jackson will attend to the New York interests of that firm.

—Hodge's new opera house at Lockport, N. Y., was opened auspiciously by the Florences one night last week. The theatre is very handsome, surpassing the burned house in every respect.

—Joseph Jefferson recently purchased a fine red Irish setter in Meadville, Pa., for \$100. It was shipped to his Louisiana plantation last week. "Schneider" will be the canine's title, of course.

—The reason Mother-in-Law closed is given thus: Salaries were \$1,500 a week, the season began late, and dates in large cities could not be had except by routes too expensive to be followed.

—Cora E. Gordon, a sister

## COLUMBIA, TENN.

Opening of the New Opera House.

An Overflowing Audience Despite the Rain.

[Special to the Nashville American.]

COLUMBIA, TENN., February 27.—The new Opera House was thrown open to the public, to-night, under the most favorable circumstances. Notwithstanding a heavy fall of rain from early in the afternoon till midnight, the house was filled to overflowing. The star was Frank Mordaunt, in the play "Old Shipmates," by Robert Griffin Morris, editor of the New York Telegram. The building is, without doubt, the most elaborate temple of the dramatic muse in the entire South. The exterior is handsome, with an elegant entrance, ornamented with statuary, in imitation of Haverly's Fifth Avenue Theatre, New York, while the interior presents a bewildering enchantment of elaborate carving, mirrors, statuary and frescoing. When it is taken into consideration that it is entirely the work of a Nashville architect, artist and mechanic, it is a great wonder that it could not be duplicated in that city. The Bethel Hotel Company, with a capital of \$100,000, selected William R. Gunn out of the many theatrical architects presenting plans. They took James S. Hutton to arrange and paint the scenes, in preference to numerous applicants from other and larger cities, and J. W. Bratt was awarded the contract for arranging the electric appliances, and Warren Bros., H. H. Myers, W. W. Tankley and other Nashville contractors to perform other contracts. The house is lighted with gas by the new Gas Company. Mordaunt plays in Murfreesboro, to-morrow night.

Manager Seavy certainly deserves the encouragement of the citizens of Maury county for his efforts in placing before them first class and strictly legitimate attractions, and in order to do so, in urging and finally succeeding in having built in Columbia the handsomest and best arranged theatre in Tennessee.

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